

ENGLISH STUDIES

A JOURNAL OF ENGLISH
LETTERS AND PHILOLOGY

Edited

in collaboration with S. R. T. O. D'ARDENNE (Liège),
O. S. ARNGART (Lund), C. A. BODELSEN (Copenhagen),
H. LÜDEKE (Basel), and K. SMIDT (Oslo),

by

R. W. ZANDVOORT

GRONINGEN

1956

VOLUME THIRTY-SEVEN

N^{OS} 1-6

SWETS & ZEITLINGER - Keizersgracht 471 - AMSTERDAM
VERLAG A. FRANCKE AG., BERN
EINAR MUNKSGAARD, COPENHAGEN

CONTENTS

ARTICLES

	Page
BIRRELL, T. A.,	Sarbiewski, Watts and the Later Meta-physical Tradition 125
BROADBENT, J. B.,	Links Between Poetry and Prose in Milton 49
✓ FUNKE, O.	Some Remarks on Late O.E. Word-Order 99
JOHNSON, W. S.,	Parallel Imagery in Arnold and Clough 1
KING, A. R.,	Hopkins' 'Windhover' and Blake 245
KING, J. R.,	Certain Aspects of Jeremy Taylor's Prose Style 197
LEE, W. R.,	Fall-Rise Intonations in English 62 ¹
PAZ, M.,	John Webster and <i>The Maid's Tragedy</i> 252
PRINS, A. A.,	'As fer as last Ytaille' 111
RIEWALD, J. G.,	Laureates in Elysium: Sir William Davenant and Robert Southey 133
SCHREUDER, H.,	On Some Cases of Restriction of Meaning 117
STILLWELL, G.,	Chaucer's 'O Sentence' in the <i>Hous of Fame</i> 149
STORMS, G.,	The Weakening of O.E. Unstressed <i>i</i> to <i>e</i> and the Date of Cynewulf 104

REVIEWS

Allen, D. C.,	The Harmonious Vision: Studies in Milton's Poetry (J. B. BROADBENT) 276
Anzilotti, R. (tr.).	Robert Lowell: Poesie (E. N. W. MOTTRAM) 39
Arngart, O. (ed.)	The Durham Proverbs (G. STORMS) 266
Asselineau, R.,	L'Evolution de Walt Whitman (H. LÜDEKE) 230
Barrett, C. R.,	Studies in the Word-Order of Ælfric's Catholic Homilies and Lives of the Saints (A. A. PRINS) 170
Blanchard, R. (ed.),	The Englishman: A Political Journal by Richard Steele (P. SMITHERS) 174
Brosnahan, L. F.,	Some Old English Sound Changes (K. BRUNNER) 17
Carrington, C.,	Rudyard Kipling. His Life and Work (C. A. BODELSEN) 88

¹ See also 160.

	Page
Chastaign, M.,	La Philosophie de Virginia Woolf (P. & M. HAVARD - WILLIAMS) 35
Dal, I.,	Zur Entstehung des englischen Participium Praesentis auf -ing (R. KELLER) 75
Davril, R.,	Le Drame de John Ford (M. PRAZ) 24
Elton, W. (ed.),	Aesthetics and Language (P. HAVARD - WILLIAMS) 178
Erdman, D. V.,	Blake: Prophet Against Empire (T. A. BIRRELL) 84
French, J. H. (ed.),	The Life Records of John Milton, II & III (H. W. DONNER) 277
Fröhlich, J.,	Der Indefinite Agens im Altenglischen (B. J. TIMMER) 140
Fuglum, P.,	Edward Gibbon (G. A. BONNARD) 222
Groot, A. W. de,	Scientific Grammar of Present-Day English (R. W. ZANDVOORT) 146
Jenkins, H.,	Edward Benlowes (J. KINSLEY) 30
Johnson, E. D. H.,	The Alien Vision of Victorian Poetry (P. TURNER) 32
Kurath, H.,	Middle English Dictionary, Parts E2—F4 (O. ARNGART) 142
Lewis, C. S.,	English Literature in the Sixteenth Century (R. W. ZANDVOORT) 271
—————,	<i>De Descriptione Temporum</i> (R. W. ZANDVOORT) 271
Liptzin, S.,	The English Legend of Heinrich Heine (L. POLAK) 85
Malone, K.,	Chapters on Chaucer (D. S. BLAND) 78
Marsh, F.,	Wordsworth's Imagery (H. SCHNYDER) 176
Matthes, H. C.,	Kampfrune und Buchschreibersymbole (F. P. MAGOUN Jr.) 73
Meier, H. H.,	Der Indefinite Agens im Mittelenglischen (B. J. TIMMER) 140
Melchiori, G.,	The Tightrope Walkers (K. SMIDT) 181
Mish, C. C.,	English Prose Fiction 1600-1700 (J. GERRITSEN) 173
Modern Fiction Studies	(E. N. W. MOTTRAM) 184
Morrison, P. G.,	Index of Printers, Publishers and Booksellers (J. GERRITSEN) 90
Munby, A. N. L.,	The Catalogues of Manuscripts & Printed Books of Sir Thomas Phillipps (J. GERRITSEN) 38
—————,	The Family Affairs of Sir Thomas Phillipps (J. GERRITSEN) 38
Nicoll, A.,	A History of English Drama, 1660—1900. Vols. I—III (R. STAMM) 220
————— (ed.),	Shakespeare Survey 7 (H. LÜDEKE) 81

	Page
Pfister, K.,	Zeit und Wirklichkeit bei Thomas Wolfe (R. TSCHUMI) 233
Quirk, R.,	The Concessive Relation in Old English Poetry (O. FUNKE) 212
Sandison, H. E. (ed.),	The Poems of Sir Arthur Gorges (J. KINSLEY) 274
Schubel, F.,	Die "Fashionable Novels" (M. WILDT) 228
Sehrt, E. Th.,	Vergebung und Gnade bei Shakespeare (R. FRICKER) 217
Straumann, H.,	<i>Phönix und Taube</i> (H. NØRGAARD) 83
Turner, P. (tr.),	<i>Euphormio's Satyricon</i> (R. W. ZANDVOORT) 29
Wallner, B. (ed.),	An Exposition of <i>Qui Habitat et Bonum</i> <i>Est</i> in English (J. RUSSELL-SMITH) 267
Wilson, J. D. (ed.),	The New Shakespeare. <i>Henry VI</i> (R. FRICKER) 18
Woolf, R. (ed.),	<i>Juliana</i> (E. L. DEUSCHLE) 169

MISCELLANEOUS

Current Literature, 1955 (F. T. WOOD)

I. Prose and Poetry	186
II. Criticism and Biography	278

Points of Modern English Syntax (P. A. ERADES)	40, 91, 190, 235
--	------------------

Notes and News

Arngart, O. S., A Note on the Durham Proverbs, 259. — Bonjour, A., Georges Bonnard, 1886 — 30/X — 1956, 211. — Lee, W. R., Again: Fall-Rise Intonations in English, 160. — Maxwell, J. C., 'Strong Lines': another Example, 14. — Phillipps, K. C., Contamination in Late Middle English, II, 12. — Prins, A. A., A Ghost-word: *Giveons*, 259. — Schaar, C., Usk's 'knot in the hert', 260. — Schubiger, M., Again: Fall-Rise Intonations in English, 157, 240. — Sørensen, K., On the Pronunciation of Recent French Loan-words, 62. — Id., Substantive with Two Epithets, 261. — Wood, F. T., A Note on *Scotch* and *Scottish*, 14.

English Studies in Norway, 16. — A. K. McIlwraith †, 73. — English Studies in Switzerland and the Saar, 73. — Eugen Dieth †, 168. — Fernand Mossé †, 169. — International Conference, 169. — Id., 212. — André Koszul †, 265. — English Studies at Nijmegen, 265. — Forthcoming Contributions, 265.

Brief Mention	45, 192, 241, 287
---------------	-------------------

Books Received	46, 194, 290
----------------	--------------

Periodicals Received	95, 242
----------------------	---------

CONTRIBUTORS

- Arngart, O. S., 142, 259
Birrell, T. A., 84, 124
Bland, D. S., 78
Bodelsen, C. A., 88, 289
Bonjour, A., 211
Bonnard, G. A., 222
Broadbent, J. B., 49, 276
Brunner, K., 17
Deuschle, E. L., 169
Donner, H. W., 277
Erades, P. A., 40, 91, 190, 235
Fricker, R., 18, 217
Funke, O., 99, 212
Gerritsen, J., 38, 73, 173
Havard-Williams, P. & M.,
35; P., 178
Johnson, W. S., 1
Keller, R., 75
King, A. R., 245
King, J. R., 197
Kinsley, J., 30, 274
Lee, W. R., 62, 160
Lüdeke, H., 81, 168, 230
Magoun Jr., F. P., 73
Maxwell, J. C., 14
Meertens, A. H., Chr., 288
Motttram, E. N. W., 39, 184
Nørgaard, H., 83
Phillipps, K. C., 12
Polak, L., 85
Praz, M., 24, 252
Prins, A. A., 111, 170, 259
Riewald, J. G., 133
Russell-Smith, J., 267
Schaar, C., 260
Schnyder, H., 176
Schreuder, H., 117
Schubiger, M., 157, 240
Smidt, K., 181
Smithers, P., 174
Sørensen, K., 162, 261
Stamm, R., 220
Stillwell, G., 149
Storms, G., 104, 266
Timmer, B. J., 140
Tschumi, R., 233
Turner, P., 32
Wildi, M., 228
Wood, F. T., 14, 186, 278
Zandvoort, R. W., 29, 45, 97,
146, 169, 192, 241, 265, 271, 287
-

Parallel Imagery in Arnold and Clough

There have been, in the last number of years, several suggestions concerning the immediate influence of other poems upon Matthew Arnold's *Dover Beach*. And, interesting to note, most of these suggestions have had to do with Arnold's famous picture of the sea receding along a lonely shore. *Dover Beach* is a remarkably moving lyric whose background might well be of interest to a casual reader as well as to a scholar, and a poem whose imagery falls on the ear like an echo. But there are other images in other poems by Arnold, related to this one of the sea of faith, which also deserve attention; for the imagery of *Dover Beach* is the poet's most habitual imagery, and the problem of its source and significance is relevant to the whole of Arnold's poetry.

Various readers have found or have supposed that they found sources for the imagery of *Dover Beach* in the work of two of Arnold's contemporaries, Sainte-Beuve and Arthur Hugh Clough. The far-off original for Arnold's 'Sea of Faith' (so most believe) is Sophocles, as Arnold acknowledges in the poem. But C. C. Clark, Irving Babbitt, Iris Sells, and Arnold Whittredge have all advanced this passage from a *pensée* of Sainte-Beuve as Arnold's immediate original: 'Mon âme est pareille à ces plages où l'on dit que Saint Louis s'est embarqué: la mer et la foi se sont depuis longtemps, hélas! retirées.'¹ The question of whether so casual an image in a *pensée* is likely to be the starting point for Arnold's elaborate poetic picture is, to say the least, difficult. But if the resemblance between this and the sea image of *Dover Beach* is not great enough to be conclusive, it is at least possible that the words of Sainte-Beuve lingered in the poet's mind and were partly and unconsciously echoed. On the other hand, Paul Turner and Buckner Trawick have both suggested the direct influence of Clough's *Bothie of Tober-na-Vuolich* upon the imagery of *Dover Beach*. The propositions of these scholars, concerning the Clough influence, I should like briefly to examine.

First, Paul Turner points out that Arnold's image of the army upon the plain, although no doubt derived ultimately from Thucydides (Book VII, chapters 43, 44), has a parallel in Clough.² Thus Arnold:

¹ *Portraits Littéraires* (Paris, 1864), III, 540. See 'A Possible Source for Arnold's *Dover Beach*,' *MLN*, XVII (1902), 242-243; *The Masters of Modern French Criticism* (Boston, 1912), p. 104; *Matthew Arnold and France* (Cambridge University Press, 1935) pp. 223-224; 'Matthew Arnold and Sainte-Beuve,' *PMLA*, LIII (1938), 307-308.

² 'Dover Beach and The Bothie of Tober-na-Vuolich,' *English Studies*, XXVIII (1947), 173-178.

And we are here as on a darkling plain
Swept with confused alarms of struggle and flight,
Where ignorant armies clash by night.³

Clough's image, expressing the confusion of a man facing moral and personal choices, is inspired by the same memory:

If there is battle, 'tis battle by night, I stand in the darkness,
Here in the melée of men, Ionian and Dorian on both sides,
Signal and password known; which is friend and which is foe-man?
Is it a friend? I doubt, though he speak with the voice of a brother.⁴

Mr. Turner believes that the similarity between these pictures of the armies in confusion is too striking to be accidental. The description of the Battle of Epipolae was 'familiar coin among Rugbeians,' for Thucydides was one of the favorite authors of Dr. Thomas Arnold; and Clough's lines almost reproduce the wording of Dr. Arnold's translation.⁵ More important, though, the two poets use this image to represent virtually the same situation: that of a man confused, perhaps disillusioned, with the world, a man who turns to love as inspiration in his distress. Clough, however, seems to come to terms with society and nature in *The Bothie*, to accept the world almost complacently. And, according to Mr. Turner, *Dover Beach* is Arnold's reply to this apparently complacent view:

[Arnold] took for his starting point a memory shared with Clough — a schoolboy memory of a passage in Thucydides. He then set to work on the fundamental theme of the *Bothie* — love, life, happiness and the world ... Clough had said, in the *Bothie*: 'The world may seem a wretched place, but love can make it a paradise.' Arnold replied ... 'The world is a wretched place and will remain so; but love can make it easier to endure.'⁶

The imagery in Arnold's poem, according to this reading, would be consciously taken over from Clough for the sake of the meaning given to it by the other poet.

But the Turner note does not touch upon the famous sea image, and it is to be supplemented by another comment. Buckner Trawick, pointing out the similarity between the same two passages in *The Bothie* and *Dover Beach* (apparently unaware of the earlier article), suggests again that Clough's battle with its 'infinite jumble and mess and dislocation,' is the source for Arnold's.⁷ And he adds that there is a striking resemblance

³ *The Poetical Works of Matthew Arnold*, ed. C. B. Tinker and H. F. Lowry (New York, 1950), p. 212. All Arnold quotations are from this volume and will be cited thus: Arnold, p. 212.

⁴ *The Poems and Prose Remains of Arthur Hugh Clough* (London, 1869), II, 8. All Clough quotations are from this (second) volume, and will be identified hereafter in this way: Clough, p. 8.

⁵ See Turner in *English Studies*, p. 174.

⁶ Turner, p. 178.

⁷ 'The Sea of Faith and The Battle of Night in *Dover Beach*,' *PMLA*, LXV (December, 1950), 1282-1283.

between the lines immediately following the battle image in Clough's *Bothie* and those in *Dover Beach* which describe the sea. Clough writes:

As at return of tide the total weight of ocean,
 Drawn by moon and sun from Labrador and Greenland,
 Sets-in amain, in the open space betwixt Mull and Scarba,
 Heaving, swelling, spreading, the might of the mighty Atlantic:
 There into cranny and slit of the rocky, cavernous bottom
 Settles down, and with dimples huge the smooth sea-surface
 Eddies, coils, and whirls; by dangerous Corr-vreckan:
 So in my soul of souls, through its cells and secret recesses,
 Comes back, swelling and spreading, the old democratic fervour.⁸

And Arnold:

The Sea of Faith
 Was once, too, at the full, and round earth's shore
 Lay like the folds of a bright girdle furled;
 But now I only hear
 Its melancholy, long, withdrawing roar,
 Retreated to the breath
 Of the night-wind down the vast edges drear
 And naked shingles of the world.⁹

These passages are interesting contrasts to each other, and this seems particularly significant when we consider the parallel battle imagery in Arnold's poem and this very part of *The Bothie*. If we carry out the Turner thesis, Arnold is consistently and consciously using Clough's imagery in order to reply to Clough's ideas, to say not only that the battle and confusion of life are *not* easily resolved and understood, but also that the sea of enthusiasm or faith — whether it be religious faith or, to take its place, the 'democratic fervour' of a faith in mankind — is not setting-in but dismally at ebb: this is consistent with Arnold's whole outlook, his skepticism about the possibility of replacing traditional values with 'democratic fervour,' as well as his invariable use of the sea as a symbol for a revivifying belief in the value of human existence.

The latest note on the subject, however, suggests another aspect of the relationship between Arnold's imagery and the poetry of Clough. David Robertson, Jr. shows that both the image of the sea and that of the battle in confusion are used in Clough's 'Say Not the Struggle Nought Availeth.'¹⁰ The Clough poem begins:

Say not, the struggle nought availeth,
 The labour and the wounds are vain,
 The enemy faints not, nor faileth,
 And as things have been they remain.

⁸ Clough, p. 282.

⁹ Arnold, p. 211.

¹⁰ "Dover Beach" and "Say Not the Struggle Naught Availeth," *PMLA*, LXVI (December, 1951), 919-926. For Clough's 'Say Not' see Clough, pp. 496-497.

If hopes were dupes, fears may be liars;
 It may be, in yon smoke concealed,
 Your comrades chase e'en now the fliers,
 And, but for you, possess the field.

The concealment here is that of smoke rather than night; and yet the picture is close again to Thucydides and to Arnold. And the 'say not' is startlingly like a remonstrance against Arnold's

And we are here as on a darkling plain
 Swept with confused alarms of struggles and flight,
 Where ignorant armies clash by night.

Equally striking is another section of 'Say Not':

For while the tired waves, vainly breaking,
 Seem here no painful inch to gain,
 Far back, through creeks and inlets making,
 Comes silent, flooding in, the main.

What is this 'main?' (In an earlier version the line reads 'The silent seas come flooding in.') Obviously it represents some kind of victory; and one cannot but suppose that the battle is that of liberalism, and the sea, again, the inevitable 'democratic fervour' or the spirit of reform: a kind of religion, no doubt, for Clough.

We have, then, the possibility that Clough is replying to Arnold by using the images of *Dover Beach* to speak against the pessimism of that poem. Evidence of chronology is of little positive help in establishing Arnold's poem as an influence on this one, for while 'Say Not' was probably written in 1849, the date for Arnold's composition of *Dover Beach* is quite uncertain; but it seems probable that it was at least begun before the autumn of 1852 (twenty-eight lines of the poem were written by Arnold on the back of notes for his *Empedocles on Etna*, published then), and it may have been composed in part, and shown to Clough, before 1849.

Assuming that there is a genuine relationship between Arnold's poem and both of Clough's, as these parallels strongly suggest, we discover two poets using the same imagery to carry on a kind of correspondence: Arnold makes use of Clough's imagery to answer and reject Clough's views and Clough, in turn, replies and elaborates again upon the same pictures.

The theory that Arnold consciously used and changed his friend's figures of speech, as all of us may occasionally do in argument, is strengthened by two facts. First, Arnold was quite often concerned with Clough's opinions as he wrote: he addressed several well-known short poems to the 'Republican friend,' and he told his sister 'K' that she and Clough were the two persons he cared most to please in writing.¹¹ Second, there are many other instances of just such parallel images as have been

¹¹ *Letters*, ed. G. W. E. Russell (London, 1895), II, 55.

cited, instances when Arnold alters the significance of a metaphor or carries out an analogy made by Clough in order to enforce his own belief. I submit, then, that the relationship between *Dover Beach* and the two Clough poems is only one example of this poetic argument and rejoinder by metaphor, and that the two poets quite consistently used the same imagery in this way. This thesis can be applied to and substantiated by a number of cases.

II

Interestingly, the parallels which are closest all involve one central image, all have to do directly or indirectly with the sea. To Arnold the sea is the great symbol for Life: the 'sea of life' is associated with human and natural vitality and, as they are related to these, with physical continuity and change, with religious faith, and human spontaneity. And apparently this and other water images have something of the same significance for Clough. In a letter to Clough, written from Switzerland, Arnold refers to water as the symbolic 'Mediator between the inanimate and man'; because the element has such importance, he cannot bear to see a body of water muddied or clogged.¹² It is not surprising, then, that each of the three most striking images which the poetry of Clough and that of Arnold have in common is related to this symbol.¹³ The first includes islands; the second, streams or rivers; the third, ships. The purpose of the following remarks is to point out a few of the parallels involving these, and thus to show how the two poets deal with each other's points of view in the language of imagery.

Speaking of Arnold's sonnet 'Written in Butler's Sermons,' Professors Tinker and Lowry mention that its image of 'islands joined beneath the sea' is also used in the Clough poem beginning 'Truth is a golden thread,' as well as in Arnold's own later work. 'To Marguerite — continued.'¹⁴ Clough's poem speaks of abstract Truth:

Like islands set
At distant intervals on Ocean's face,
We see it in our course; but in the depths
The mystic colonnade unbroken keeps
Its faithful way, invisible but sure.¹⁵

These lines were written in 1838; the Arnold poem, published in 1849, but possibly written some years earlier, personifies human nature as a queen who

¹² H. F. Lowry, ed., *The Letters of Matthew Arnold to Arthur Hugh Clough* (London, 1932), p. 92.

¹³ The two poets' similar uses of water imagery have been briefly remarked by William Knickerbocker in 'Semaphore: Arnold and Clough,' *Sewanee Review*, XLI (April, 1933), 153, 173.

¹⁴ C. B. Tinker and H. F. Lowry, *The Poetry of Matthew Arnold: A Commentary* (New York, 1940), p. 29.

¹⁵ Clough, p. 8.

rays her powers, like sister-islands seen
linking their coral arms under the sea,
or cluster'd peaks with plunging gulfs between

Spann'd by ærial arches all of gold,
Whereo'er the chariot wheels of life are roll'd
In cloudy circles to eternity.¹⁶

Only the first two lines link this poem to Clough's, but the rest of the poem is in turn related to a later Clough image. In 1852 Arnold published the familiar *Marguerite* poem which begins 'Yes! in the sea of life enisled,' and which pictures men as islands isolated from each other by the 'unplumb'd, salt, estranging sea.' In this sea

We mortal millions live *alone*.
The islands feel the enclasping flow,
And then their endless bounds they know.

But when these island-people see the moonlight and hear the nightingales sing,

Oh! then a longing like despair
Is to their farthest caverns sent;
For surely once, they feel, we were
Parts of a single continent!
Now round us spreads the watery plain —
Oh might our margins meet again!¹⁷

In 1853 Clough produced a poem which reads very much like a reply to this one, a poem beginning

The mighty ocean rolls and raves
To part us with its angry waves;
But arch on arch from shore to shore,
In a vast fabric reaching o'er,

With careful labours daily wrought
By steady hope and tender thought,
The wide and weltering waste above —
Our hearts have bridged it with their love.¹⁸

Obviously this is exactly the same symbolic picture as Arnold's. But Clough insists that if men were once unified in a single continent, a single spiritual existence, 'our sundered spirits come and go,' can, that is,

¹⁶ Arnold, p. 4.

¹⁷ Arnold, p. 182.

¹⁸ Clough, p. 451. These lines were written when Clough was in America, and it is usually assumed that they are addressed to his fiancée, Blanche Smith, in England. But the fact that, like Arnold in the *Marguerite* poems, he may be expressing his feeling to a real person (and in a situation of literal separation by sea) does not mean that the poem cannot have symbolic meaning and be both a rejoinder to Arnold and an address to someone else. Obviously the immediate background of the poems quoted cannot be fully discussed here.

communicate with each other from their islands and be at one. Furthermore, the phrase 'arch on arch,' adding the symbolic means of communication among these islands, is strongly reminiscent of the 'aërial arches all of gold,' travelled by the 'chariot wheels of life.' And so Clough appears to respond to Arnold's unhappy expression of human isolation with an optimistic picture derived from Arnold's imagery: and partly derived, to make the matter more complex, from the earlier imagery of unity which Clough's own original simile suggested to Arnold. 'Man's one nature,' Arnold has said, is 'centred in a majestic unity,' presumably the human soul; and Clough goes further, to say that 'the pure purpose of the soul' can 'form of many parts a whole'; he insists that Arnold's islands are, above and beneath the ocean, united. Thus we have again a correspondence in verse: Arnold takes an image from Clough; later he alters the image to make it a vehicle for his idea of man's inevitable loneliness; Clough then replies, cleverly combining the new with the old picture to express a brighter view and to reject the Arnoldian sense of total human isolation.

The ways in which the two poets treat certain images not in themselves unusual in romantic verse are often extraordinarily similar because Clough and Arnold are so much aware of each other: they are concerned with the same symbols to express either exactly opposite ideas or the same ideas. The idea of the buried life, for example: when Clough looks for 'one feeling based on truth,' for 'a clue whereby to move,' we think at once of Arnold's theme and of Arnold's praise for Wellington, who 'saw one clue to life, and follow'd it'; when Clough contrasts the confusion and dryness of superficial life with 'the buried world below,' we remember Arnold's 'buried life,' the hidden river running inevitably into the great sea of all natural existence.¹⁹ This image of a river flowing toward the ocean is typical of both writers; it is, to take one instance, the basis for a parallel between Arnold's 'The Future,' first published in 1852, and Clough's 'The Stream of Life,' probably written some years later.²⁰ Arnold speaks of 'the river of time' and of the cities which now crowd its bank, in contrast with scenes of the past: 'Who imagines her fields as they lay / In the sunshine, unworn by the plow?' For the river now 'flows through ... the plain.' Clough visualizes this scene along the bank of his own river of time:

In garden plots the children play,
The fields the labourers till,
And houses stand on either hand,
And thou descendest still.

Both poets are concerned with the river's end, the end of a human life for Clough and of human history for Arnold. Thus Arnold sees the possibility that man may find peace

¹⁹ Clough, p. 15; Arnold, p. 5; and see Arnold, pp. 245-247 ('The Buried Life').

²⁰ Arnold, pp. 251-254; Clough, p. 198.

As the pale Waste widens around him —
 As the banks fade dimmer away —
 As the stars come out, and the night-wind
 Brings up the stream
 Murmurs and scents of the infinite Sea.

For Clough, in a similar passage, the 'infinite sea' is the 'inevitable sea'; its murmurs have become a roar; and the sun is in doubt, but there are no stars:

O end to which our currents tend,
 Inevitable sea,
 To which we flow, what do we know,
 what shall we guess of thee?

A roar we hear upon thy shore,
 As we our course fulfil;
 Scarce we divine a sun will shine
 And he above us still.

This picture of the river being received by the ocean is repeated in the work of both poets: in Clough's *Bothie* (the end of Part VIII), in his Elegiac verses beginning 'From thy far sources,' and in the beautiful river Oxus passage which ends Arnold's *Sohrab and Rustum*. Both poets emphasize and elaborate on the images, in a way that other writers do not. What such images, what all the images which the two have in common, indicate is the peculiar sympathy of imagination and contrast in temperament which make Clough and Arnold a curious pair, so apt both to echo and to disagree with each other in verse. Whether in dealing with isolation or the life span, Clough must emphasize the social and ethical and Arnold the personal and emotional aspect of experience.

Yet Clough is finally less certain of himself and of the world, as the third set of images, involving ships on the ocean, illustrates. In 'Blank Misgivings of a Creature Moving About in Worlds Not Realised' (dated 1841), Clough characterizes himself:

Sails rent,
 And rudder broken, — reason impotent, —
 Affections all unfixed; so forth I fare
 On the mid seas unheedingly.²¹

Thus he accuses himself of 'sin, cowardice, and falsehood.' As though prescribing a healthier-minded attitude for such a vexed soul as Clough's, a soul obsessed with sin and doubt, Arnold's 'Self-Dependence,' published in 1852, advises living as the stars and waters do, self-contained and self-sufficient:

Weary of myself, and sick of asking
 What I am and what I ought to be,
 At the vessel's prow I stand, which bears me
 Forwards, forwards, o'er the starlit sea.²²

²¹ Clough, p. 13.

²² Arnold, p. 239.

And in 'Human Life,' also published in 1852, Arnold says:

Ah! let us make no claim,
On life's incognizable sea,
To too exact a steering of our way.

Clough's figure is expanded, as Arnold insists that although 'we would each fain drive / At random, and not steer by rule,' we are guided by fate and cannot go far wrong. And so

we leave behind,
As, charter'd by some unknown Powers,
We stem across the sea of life by night,
The joys which were not for our use designèd; —
The friends to whom we had no natural right,
The homes that were not destined to be ours.²³

In the same year this poem was published, Clough sailed for America, leaving behind him his English home and English friends, looking for such secure existence as he had not found in England; and during the sea voyage he wrote:

Come home, come home! and where is home for me,
Whose ship is driving o'er the trackless sea?
To the frail bark here plunging on its way,
To the wild waters, shall I turn and say
To the plunging bark, or to the salt sea foam,
You are my home.

. . .

Say, shall we find, or shall we not, a shore
That is, as is not ship or ocean foam,
Indeed our home? ²⁴

This seems like not only a personal and immediate but also a philosophical question, a question put to Arnold's philosophy. Clough is concerned still with the ultimate mystery of the voyage's end, and with the desire for union more than with the necessity of isolation. Incidentally, a third poem published in Arnold's 1852 collection makes use of the ship image; and in it, 'A Summer Night,' the poet suggests a negative answer anticipating Clough's 'Shall we find ... a shore?' when he sees madness as the end for the man who defies the sea-nature on the 'wide Ocean of Life,' 'bent to make some port he knows not where, / Still standing for some false impossible shore.'²⁵ Again, this is like debate by extension of metaphor. It may not be too bold to suggest at least the possibility that these lines were written with Clough and Clough's wonted imagery in mind.

²³ Arnold, pp. 40-41.

²⁴ Clough, pp. 447-448.

²⁵ Arnold, p. 244.

III

The difficulty of establishing dates for the composition of many poems makes a precise tracing of what I have called the poetic correspondence between Clough and Arnold virtually impossible. But, in many more cases than the ones cited, the likelihood of a relationship between symbols used by one and by the other, perhaps a relationship which simply grows out of a special set of images that the two used in conversation and private argument, is made clear by the comparisons of specific passages. Again, as only Paul Turner has pointed out, and then only in connection with one case of parallelism, it is not merely the striking similarity of images but the identical use made of the images which offers the most convincing evidence of this relationship. With many poems it is impossible to be certain of an order of statement and reply. For instance, these lines of Clough's in 'Qua Cursum Ventus,' including the idea of an ineffable power guiding man, the mariner on life's sea, and the familiar theme of self-knowledge, are unmistakably Arnoldian:

To veer, how vain! On, onward strain,
Brave barks! In light, in darkness, too,
Through winds and tides one compass guides —
To that, and your own selves, be true.²⁶

The same picture of the symbolic ship's being guided aright, and the same idea, 'Resolve to be thyself,' are evident in a poem mentioned before, 'Self-Dependence.' But which poet wrote first? Presumably the Clough poem was composed in 1845; and Arnold published 'Self-Dependence' in 1852. Clough ends with the conviction that ships blown apart (i.e., Ward and himself, supposedly, at the time of the former's conversion to Rome) may ultimately reach one port, and thus overcome human isolation in the reunion with, in Arnold's phrase, 'the friends to whom we had no natural right'; and this sounds like a reply to 'Self-Dependence,' with Arnold's 'unknown Powers' becoming Clough's 'one compass' (some ethical life force within, in both poems), and yet being toned down enough by a kind of cosmic optimism to allow for the ultimate union of human beings. But, if we agree to the possibility of Arnold's having composed 'Self-Dependence' some years before its publication — and this is not at all unlikely — then a strong case could be made for the Clough poem's being a reply made on a particularly appropriate occasion; and this, of course, would argue that Clough, writing in such images about the break with Ward, naturally thought about the problems of life and death and human isolation in terms which had become habitual to him and to Arnold.

With even less clear parallels, then, we can only say that there is some apparent connection between the two artists and their images. Clough's uncertain optimism about the world of Nature, and his curiously inconsistent

²⁶ Clough, p. 39.

doubts about his own worth, are as often cast in these images of seas, ships, and rivers, as are Arnold's preoccupations with the isolation of human beings from each other in a world whose normal objects are, and whose basic nature is unfeeling. Their questions about the possibility of faith and fellowship are ultimately the same. Furthermore, the period when all the poems here cited were composed is precisely the period when the two were closest to each other, roughly from 1838 to 1852. It was in 1841 that Arnold joined Clough at Oxford, becoming there more intimate than before with the older Rugbeian; Arnold won a fellowship at Oriel, where Clough himself was established, after the two spent some time together in the north working and reading together for Arnold's written examinations at Balliol, in 1844; and it was not until 1847 that Arnold left the academic life to become secretary to Lord Lansdowne. After this time (Clough resigned his fellowship in 1848) the two former collegians corresponded regularly. By far the great bulk of the Clough-Arnold correspondence falls between the years 1847 — 1853, and in it the concerns are political, poetical and personal; are, in fact, very much the concerns of both men's poetry at this time. In 1847 Arnold read and criticized Clough's unpublished poems in manuscript,²⁷ and this criticism as well as the other more general matters of discussion in his letters suggests familiarity with and interest in Clough's views and expression. Altogether, it seems significant that in these days of their closest relationship the two writers should so often make use of the same devices in poetry.

The sum of this evidence — the friendship of the two poets, the coincidence not only of certain images and groups of images but also of the symbolic use to which imagery is put in the poems of Clough and Arnold — clearly supports the theory of a kind of correspondence or debate being carried on in poetic form. We know that Arnold addressed verse quite specifically to Clough, and it has been reasonably supposed that the two minds exerted general influence upon each other, falling themselves (with all their differences) under the same formative influences. But it seems fair now to suppose that the two writers were even more important to each other *poetically* than has often been thought, and that the mutual influence took such specific form as suggested here: the form of symbols fashioned and elaborated to express the ideas, the ultimate faith, of men for whom life is a great and mysterious sea, 'Mediator between the inanimate and man.'

Smith College,
Northampton, Mass.

W. STACY JOHNSON.

²⁷ Lowry, ed., *Letters ... to ... Clough*, p. 61.

Notes and News

Contamination in Late Middle English, II*

Kellner¹ observes that of the two sentences, 'And God saw the light that it was good', and 'And God saw that the light was good', the former is very much more concrete than the latter. The writer of the first sentence perceives the (relatively) concrete light and then notes the attribute of goodness in it; but the second sentence involves immediately apprehending the abstract quality of the goodness of the light. It is the mark of our familiarity with abstract expressions that we can manipulate a highly abstract noun clause almost as effortlessly as if it had the compactness of a single concrete noun. As we might expect, the former type of sentence was the first to develop. It has now been almost entirely superseded by the second type, but in late Middle English instances of the first type abound.²

And amonge all other she sawe *the kyng* that he was a well faryng and goodly man.
Caxton, Game and Playe of the Chesse, p. 34.

ful sore he dradde *sir launcelot du lake* lest he shold haue ony knowlechyng.
Morte d'Arthur (Caxton), p. 775, l. 14.

for it symyd he had provyd *hym* what he ys.
Paston Letters, No. 502, p. 186, vol. 2.

that it be soo subtylly made that noo man perceyue *it* but that they be al one.
Morte d'Arthur (Caxton), p. 697, l. 34.

And demanded of them *the maner how* he was escaped.
Caxton, Game and Playe of the Chesse, p. 47.

As the italicising indicates, these sentences are pleonastic. The sequestrated noun is represented within the noun clause by an anaphoric personal pronoun or some repetition of the noun. The remnant left inside the noun clause is to some extent attributive of the excluded noun. If its allegiance to this noun is stronger than it is to the preceding verb, it may well take on an adjectival quality. Actual confusion between adjective and noun clause sometimes occurs, because 'that' may be either a conjunction or a relative pronoun, introducing either type of clause:

For woo my witte es in a were,
That moffes me mykill in my mynde,
The godhede *that* I sawe so cleere,
And parsayued *that* he shuld take kynde
of a degree.

York Plays, No. V, l. 1.

* See *E.S.* XXXV (1954) 17-20.

¹ *Historical Outlines of English Syntax*, pp. 104-106.

² Compare a similar use with the infinitive. This is much less common:
he had reffused *the kynges cosyne* for to haue *her* in maryage.
Caxton, Blanchardyn, p. 122, l. 12.

This may mean, 'It greatly disturbs me in my mind that I saw the godhead', or, 'The godhead that I saw greatly disturbs me in my mind'.

But there was a further reason for confusion: in Modern English a distinctive feature of adjective, as compared with noun clauses, is the fact that a personal pronoun, either subject or object, is omitted, its function being taken over by a relative pronoun, unless the clause is asyndetic. But in Middle English, as in some Romance languages to-day, the personal pronoun is often found in addition to the relative pronoun:

Now tourne we vnto sire Trystram *that* upon a daye *he* took a lytel Barget and his wyf...
Morte d'Arthur (Caxton), p. 330, l. 24.

hir tw sonnys and my Lady Margarete hir dawztyr, *whiche* y graunt *hem* in youre name to ly here untylle Mychelmas.

Paston Letters, No. 357, p. 525, vol. 1.

In the absence of these distinctions between adjective and noun clauses, some confusion is inevitable:

(a) Clauses which are probably noun clauses, though formally, as we have just seen, they may be adjectival:

Thenne the kyng lete crye a grete feste *that* it shold be holdyn at Pentecost.
Morte d'Arthur (Caxton), p. 44, l. 21.

For I may banne *that* bittir brayde
And drery dede *that* I it dyde.

York Plays, No. V, l. 127.

God thank yow for your speciall remembraunce of my mater *that* ye hafe it so tendyrly to hert.

Paston Letters, No. 215, p. 301, vol. 1.

And amonge all other she sawe the kyng *that* he was a well faryng and goodly man.
Caxton, Game and Playe of the Chesse, p. 34.

(b) Clauses which formally can only be adjectival, but which have at the back of their construction the noun clause:

he sawe his cheff banner ouer thrawen, & hym self enclosed of al sydes, his men *that* fled, & awayte non other but after the stroke of deth.

Caxton, Blanchardyn, p. 203, l. 15.

And thei seyn *that* thei beleue in god *that* formed the world t *that* made ADAM t EUE.
Mandeville (E.E.T.S.), p. 118, l. 26.

whan Brastias beheld lucas the botteler *that* lay lyke a dede man vnder the horse feet / and euer syr Gryflet dyd merueillously for to rescowe hym thenne Brastias smote one of hem on the helme.

Morte d'Arthur (Caxton), p. 55, l. 17.

Thus as they stood and spak of many thynges / there was aspyed syr launcelot *that* came rydyng toward them.

ibid., p. 793, l. 24.

Than as towchyng to the paynes *that* they ought to suffre paciently Valerius reherceth *that* a tyrant dide do tormente Anamaximenes.

Caxton, Game and Playe of the Chesse, p. 68.

meaning, probably, not 'as to the sort of pains they ought to suffer' (adjectival), but 'as to the fact that they ought to suffer pains' (noun clause).

University of Liverpool.

K. C. PHILLIPPS.

'Strong Lines': another Example

Both in *English Studies* xviii (1936), 152-9 and in *The Senecan Amble* (1951), p. 195 ff., George Williamson has quoted a number of examples of the phrase 'strong lines' (and the corresponding adjective 'strong-lined'), and discussed its application. He does not mention one passage which may be worth recording because of its author as well as its relatively early date: l. 78 of Ben Jonson's 'Execration upon Vulcan' (*Underwood* xliii):

And the strong lines, that so the time doe catch.

There is no comment on this line in the Herford and Simpson edition.

Newcastle upon Tyne.

J. C. MAXWELL.

A Note on Scotch and Scottish

By this time everyone knows that he should speak of a *Scotsman* and not a *Scotchman* (though strangely enough many people still refer to the famous express train as *The Flying Scotchman*), but he is not nearly so sure of the difference between the adjectives *Scotch* and *Scottish*. The *Oxford Dictionary*, after tracing out the vicissitudes in the history of the two words, goes on to state that 'at present (i.e. 1914) while in England *Scotch* is the ordinary colloquial word the literary usage prefers *Scottish* in applications relating to the nation or the country at large, or its institutions or literature. On the other hand it would sound affected to say a *Scottish girl* or a *Scottish gardener*; and there is no alternative for expressions like *Scotch tweeds*, *Scotch whiskey*.'

The explanation is notable for what it does not explain rather than for what it does. After telling us that *Scotch* is the colloquial term and *Scottish* the literary, it goes on to admit that there are certain expressions in which *Scottish* would not be used (even, one supposes, in literary English); but it does not say why. So it evades the real question: what is the difference of usage between the two words? In its general bearings the colloquial — literary explanation may have been more or less true at

the time when this particular volume of the Oxford Dictionary was compiled (though only more or less, in view of the exceptions); but that was well over forty years ago, and things have changed somewhat since then. I do not think that at the present day it would sound affected to speak of a *Scottish girl*, though in certain contexts *Scots girl* might be preferred,¹ on the analogy of *Scotsman* and *Scotswoman*, and the only reason why a *Scottish gardener* might sound peculiar is probably that there would not normally be any point in specifying the nationality of a gardener. Where there was some point the obvious and most natural word to use would be *Scottish*: e.g. *All the domestic staff were Scottish; there was a Scottish housekeeper, a Scottish cook, a Scottish gardener etc.*

As for *Scotch*, besides *Scotch tweeds* and *Scotch whiskey* we have *Scotch mist*, a *Scotch terrier*, *Scotch plaid*, *Scotch seed potatoes*, and in the culinary sphere *Scotch broth*, *Scotch porridge*, *Scotch shortbread*, *Scotch eggs* (hard-boiled eggs fried in a covering of sausage-meat) and *Scotch pancakes* (smaller in size and made to a different recipe from the ordinary pancake). No doubt the perusal of a cookery book would reveal other 'Scotch' dishes or confections.

I suggest that in present-day English usage the distinction between the two words is this. *Scottish* means 'native of, situated in, indigeneous to, or belonging to Scotland.' Thus we speak of the Scottish Highlands, the Scottish universities, a Scottish regiment, the Scottish system of education, the Scottish Sabbath, members of Parliament for the Scottish constituencies etc.; and there was, of course, the former London, Midland and Scottish Railway. *Scottish*, that is to say, identifies the thing or the person so described very closely with the country. *Scotch*, on the other hand, suggests a vaguer connexion; it means 'of a kind associated with or originating in Scotland, but not confined to that country.' English hills may be enveloped in a Scotch mist and a Scotch terrier may never have seen Scotland. The word signifies merely a breed. Scotch plaid may be manufactured in Yorkshire or Lancashire and make up into skirts or dresses for English girls to wear, or exported abroad, while the various 'Scotch' dishes mentioned above may be made and consumed in any part of the world. Scotch haggis, probably made on the premises, is sold in provision shops in a number of English towns, though it may have about as much resemblance to the genuine thing as the Yorkshire pudding made by the average southern housewife has to that made in Yorkshire. A Presbyterian church in Sheffield is popularly referred to in the district as 'the Scotch church' though many of the members of the congregation are English. It is the kind of church one usually associates with Scotland rather than with

¹ Possibly a *Scots-girl* when the two words are thought of as constituting a single compound noun and there is no special point in drawing attention to the nationality (e.g. *A Scots-girl has just set up a record for long-distance swimming*), a *Scottish girl* when it is desired to emphasise the nationality, so that the adjective is thought of separately from the noun (e.g. *The Scottish girls, of whom there were several in our class, were exempted from attendance at daily worship*).

England. *The Scottish church* would mean the church in Scotland. Perhaps this explains, too, why we say that a person is *Scotch*, not *Scottish*, when we wish to imply that he is mean or 'close' where money is concerned. An Englishman or a Welshman may be dubbed 'Scotch' in this sense; and it is not impossible to apply both adjectives to a Scotsman, one to denote his nationality, the other his character: *He is of Scottish descent; and he's real Scotch!* In *Eothen* (Chap. XI) Kinglake speaks of 'the field where our Saviour had rebuked the Scotch Sabbath-keepers of that period by suffering his disciples to pluck corn on the Lord's day.' *Eothen*, it is true, was published in 1844, when usage was still unsettled, but the word would, I think, still be appropriate today, since the persons in question were not Caledonians but Jews whose attitude to Sabbath-keeping was that which the popular imagination has come to associate in more recent times with the Scots. It is hardly likely that *Scottish* Sabbath-keepers would be found in ancient Palestine.

As for linguistic characteristics, we should, I think, generally speak of *Scottish words*, a *Scottish dialect*, *Scottish pronunciation*, the *Scottish* use of *will* for the English *shall* in the future tense of verbs; but with *accent* either adjective may be used according to circumstances. In referring to a person whose nationality we did not know we should probably say *He speaks with a Scotch accent* (i.e. one which we associate with Scotland, though in this case perhaps wrongly), but of one whom we know to be a Scotsman or who had been resident in Scotland in his early years and had acquired his speech habits there, *He has lived in London over thirty years, but he still retains his Scottish accent.*

It may be objected that the above distinction is hardly borne out by *Scotch whiskey*, *Scotch tweed* and *Scotch seed potatoes*, since all these commodities are actually produced in Scotland. That is true enough, but it is not really inconsistent with the general rule laid down in the preceding paragraphs, for we think of the adjective primarily as denoting a kind of the thing in question, not so much the place of origin, just as we think of an Axminster carpet as a particular kind of carpet, not as a carpet made at Axminster.

Sheffield.

FREDERICK T. WOOD.

English Studies in Norway. Dr. Kristian Smidt, who, as we announced in the December number, has succeeded Prof. Lorentz Eckhoff in the Chair of English Literature at Oslo now also succeeds him as co-editor of *English Studies* for Norway. While welcoming him in our midst we wish to record our indebtedness to Professor Eckhoff for his interest in our journal and his efforts in its behalf.

Reviews

Some Old English Sound Changes. By L. F. BROSNAHAN.
Cambridge: W. Heffer & Sons, 1953. x + 141 pp. Paper
bound, 10s 6d.

The author of this book, which was presented as a Ph.D. thesis to Leiden University, has set himself a difficult task. He tries to explain some Old English sound changes, *viz.* the development of PGmc. diphthongs, 'Breaking', I- and Back Mutation, and, incidentally (p. 101), the change from PGmc. *a* to OE. *æ*, by an acoustic analysis of the PGmc. and OE. phones in question, and to find, if possible, a common principle underlying all the sound changes investigated.

This task is difficult not only because we do not know the exact phonetic quality of the PGmc. and OE. sounds, but also because the acoustic analysis of vowels in general (in the case of 'Breaking' of the consonants before which this sound change occurs) and the articulation necessary to produce the various acoustic effects has so far, in spite of all the endeavours of physicists, experimental phoneticians, and physiologists, not led to definite results. In Part I of his book (p. 1-43) the author gives a detailed survey of these studies and everybody interested in experimental phonetics will owe him a debt of gratitude, since a large number of books and articles, some of which appeared in not easily accessible periodicals, have been thoroughly and competently examined. The acoustic analysis of vowels has, perhaps, proceeded furthest, but investigators have on the whole confined themselves to the so-called 'pure' vowels of standard speech, while the 'obscure' and modified vowels so common in connected speech have found little or no attention. They are difficult to isolate and therefore defy investigation. 'Standard' articulation in several languages has also been well described, but local and dialectal articulation less so, and who can say that the vowels of a language dead for some 1000 or more years corresponded to what is now considered to be 'standard' speech?

Taking the PGmc. vowels as a starting point for his analysis of OE. sound changes the author takes the equations of linguists at their face value, *i.e.* he analyses PGmc. *a* as [ɑ], *e* as [e] etc. and PGmc. *eu* as [eu], *iu* as [iu], *au* as [au]. That may or may not be correct. PGmc. vowel structure is an assumption of comparative philology, derived from spellings in cognate languages, from spellings in later Germanic languages and from general considerations. For linguistic purposes such a vague description is sufficient, but one may wonder whether it is so for a phonetic investigation of sound changes. In the same way the author considers the OE. spellings to be more or less phonetic. He analyses OE. *eo* as [eo], *io* as [io], *ea* as [æɑ]. This presupposes rather too much phonetic training in the OE. scribes and inventors of the OE. spelling system and allows too little for necessary spelling devices. It does not seem necessary to assume that

eo meant the same diphthong in the case of 'Breaking' and when derived from PGmc. *eu* (leaving quantity out of consideration). If, e.g., in the case of 'Breaking' (and perhaps in the case of Back Mutation as well) only an obscure glide [ə] was heard by the scribes and considered to be worth expressing in spelling they had hardly any other means of doing so but writing *eo*, since *ea* meant a phone the first part of which was different (i.e. [æ]). It might even be possible that also in the case of the OE. diphthongs derived from PGmc. ones *o* or *a* only means such an [ə] glide after [e], [i], or [æ]. Only the scribe of the gloss to the Lindisfarne Gospels and the Durham Ritual may have heard a difference in sound value according to the vowels in the following syllable, since he writes *eo* before *u* and *ea* in all other cases (s. Brunner-Sievers, *Altengl. Grammatik* § 35, Anm. 1.), unless some other, hitherto unexplored, considerations induced him to do so. This renders the whole investigation of the development of the PGmc. diphthongs, of 'Breaking' and of Back Mutation rather problematic. Besides, 'Smoothing', and *a* instead of *ea* by 'Breaking' before *rr*, *r* + cons., *ll*, *l* + cons., are not dealt with and cannot be separated from 'Breaking', just as *a* before dark vowels in the following syllable may be a sound change similar to Back Mutation. The explanation of I-Mutation of pure vowels, however, (spreading of the *i*-articulation into the preceding syllable and gradual, simultaneous loss of *i*, *j* in it owing to a strong emphatic accent) seems very plausible, since the interpretation of the O.E. spellings in this case has a pretty sure basis. But the explanation of the WS. digraphs used under the simultaneous influence of 'Breaking' and I-Mutation is less convincing.

These remarks are not intended to detract from the author's methodically valuable and interesting investigations. One might wish that he had taken as basis, instead of a dead language, the phonemic structure of two cognate modern dialects varying only in details. In such a case the actual acoustic value of the various phones and their articulation might have been ascertained and their origin — the earlier forms of those phones — analysed with reasonable certainty. The author's standpoint that an acoustic analysis of vowel phones and of the articulation necessary for producing them may give a new and better explanation of sound changes is undoubtedly just and opens new ways to phonological research.

Innsbruck.

KARL BRUNNER.

The New Shakespeare. *Henry VI*. Edited by JOHN DOVER WILSON. Cambridge University Press: 1952. Part. I: pp. LVI + 222. Part II: pp. LIV + 221. Part III: pp. XLVI + 225. Cloth 12/6 each vol.

The volumes of the New Shakespeare are probably as eagerly awaited for their reliable and authoritatively annotated texts as for the introductions

of the editor. The present reviewer belongs to those who read the latter with particular interest and for this reason begs to be excused for limiting his judgment on the former to the rather bald statement that Professor Dover Wilson's text of *Henry VI* continues the splendid tradition created by the volumes published so far, and for concentrating his attention upon the introductions.

Those acquainted with Dover Wilson's attitude towards the Shakespeare Canon will not be surprised to find him applying his theory of revision with particular zest to the three parts of *Henry VI*, and it must be admitted at once that, together with *Titus Andronicus*, *Love's Labour's Lost*, *Macbeth* and, of course, *King John*, they turn out to be the objects most favourable to his thesis. Possibly the opinion that Shakespeare wrote these plays more or less independently, an opinion which in recent years has gained considerable ground among scholars and critics, will receive a decisive shock by the three introductions under review and by the article on 'Malone and the Upstart Crow' published in the *Shakespeare Survey* of 1951.

Dover Wilson's theory with respect to the *Henry VI* plays rests on three main assumptions concerning (1) the date of their origin, (2) the order in which they were written, (3) the question of their authorship which is linked to that of the sources. The three items form, as always with the author, an elaborate and complex whole, the parts of which support each other. To begin with the date of composition, Dover Wilson accepts the usual interpretation of the entry of a new '*Harey the VI*' in Henslowe's Diary on 3 March 1592, of the passage in Nashe's *Pierce Pennilesse* (Stationers' Register 8 August 1592) about a play representing Talbot's death as relating to *1 Henry VI*, and of Greene's variation of a verse from *3 Henry VI* in *A Groatworth of Wit* (written before 3 September 1592) as referring to that play. Thus Part I must have been a successful play by the summer of 1592 and have been written before March. Dover Wilson discovers some striking similarities between the battles represented in the play and the siege of Rouen led by Henry of Navarre, who was assisted by an English expeditionary force under Essex (20 October 1591 till 8 January 1592), as well as a certain degree of relationship between Talbot and Elizabeth's favourite general. The topicality of the matter, which is paralleled by that of *Henry V*, makes it probable that the composition (or revision) of Part I took place in the latter part of 1591.

If Parts II and III were written after Part I, the period of their composition would be limited, on the one hand, by Henslowe's entry on 3 March and, on the other, by the closing of the London theatres on 23 June. Now Dover Wilson thinks that this period is far too short and concludes that both plays must have been written before Part I, viz. in the course of 1591, probably before the siege of Rouen which began on 29 October. *1 Henry VI*, though obviously meant as a preface, was added as an after-thought due, no doubt, to the success of the other parts. To this one may

object that a period of three months and a half¹ would surely not have been too short for Shakespeare who — according to Dover Wilson — merely revised two existing plays and was in such a hurry that he found no leisure to correct his revision. On the contrary, the limit would help to explain the speed at which the playwright was forced to work. This opinion, however, leaves the question unanswered whether the original plays on which the poet worked, could have been written in the winter of 1591/2. But again, if we accept Dover Wilson's theory of joint authorship, the difficulties in this respect could easily be surmounted.

He supports the external evidence by pointing to the fact that, although some of the events of Part I find their continuation in Part II, there are none in Part II which imply a knowledge of Part I, and he mentions three inconsistencies that can be explained by the order in which the plays were written (II + III — I): (1) The fact that the King who, in Part I, is shown as a youth, is repeatedly referred to in Part II as an infant on his ascending the throne. This contradiction, however, can be accounted for by dramatic reasons. Whereas it was impossible to represent him as a baby and a child in Part I, it was more convenient for dramatic purposes to follow the chroniclers in Part II. (2) Dover Wilson cannot fit the part the Duke of Gloucester plays in Part I into his portrayal in Part II and concludes that 'this roaring-boy cannot have been drawn by the man to whom we owe the "noble gentleman" of Part II'. Would it not be more natural to suppose that the cruder portrait existed before the more human one was created in the sequel and that both were drawn by the same author, who adapted his character to the situation as he did with the Pucelle in the first and second halves of Part I? (3) Dover Wilson misses Talbot in 'a list of those who had shed their blood in France to preserve what Henry V had won' given by Gloucester at the beginning of Part II (I. 1. 76 ff.). It has to be admitted that the author of Part II does not mention the hero of Part I, but this may be due to the — partly — episodic character of the whole trilogy, and then I can find no list of the men fallen in France in Gloucester's speech but a mere hint at 'people' spent in the wars (II. 76/7). When the Duke mentions 'brave York' among those who fought in France, it is true that York does not deserve this praise for his doings in Part I, but he does deserve it in the second part, and this would be another instance of the adaptation of a character to the situation. Nor does the fact that the Duke of Anjou (Reignier) enters the stage at an early date, prove that the Margaret-Suffolk scenes were contemplated from the beginning and are integrated into the play, because his is a minor part which is scarcely noticed and does not prepare us for the importance attributed to his daughter and Suffolk at the end of the play. These scenes are better accounted for when one supposes that they were added as an

¹ The question whether Henslowe's entry is interpreted correctly remains open. The time needed for the preparation of the performance of Part I would balance that required for Parts II and III.

afterthought when the author, or authors, had made up their minds to continue the play.

It cannot be said, therefore, that Dover Wilson, either through the external or the internal evidence, has succeeded in proving beyond doubt that Part I was written after Part II. His argument is strong, but ultimately the reader must decide for himself whether the absence of any reference to Talbot in Part II, together with the other items mentioned by Dover Wilson, or the presence of the link episode between the two plays possesses more weight in the discussion of the order in which they were written.

The antedating of Parts II and III forces Dover Wilson to account for the performance mentioned on the title page of *The True Tragedy* (1595), by 'the Earle of Pembroke his seruants', because the earliest reference to this company dates from the autumn of 1592. He profits by the obscurity enveloping the Pembroke's Men as well as the theatrical history of these years and, with his wonted ingenuity, suggests that the company may have originated in the quarrel between Alleyn and Burbage in May 1591, the latter becoming the head of the rest of the Admiral's and Strange's Men deserted by their leader after marrying Henslowe's daughter, and securing the Earl of Pembroke's protection. This is a hypothesis which can be neither proved nor disproved; it is possible, however, to manage without it when we assign a later date of composition to 2 and 3 *Henry VI*. In this case the plays could well have been performed by the company in 1592 or later, i.e. in a period which is nearer to the first reference to the Pembroke's Men.

The arguments concerning the authenticity of the three plays form the central part of the introductions to Parts I and II. Dover Wilson deduces the possibility of a joint authorship for Part I from the fact that in I, 3 Beaufort is called a Cardinal several times whereas in V, I Exeter expresses his surprise at his elevation to that degree and the prelate himself regulates the financial side of his advancement with the Legate. Now Beaufort being an important character, the inconsistency is striking and will be noticed even during performance. Dover Wilson satisfactorily explains it by attributing each scene to a different author. That at least two men had been at work before Shakespeare came in, is further made probable by the fact that whereas the author of act I entirely relied on Holinshed, the author of the rest of the play mainly drew from Hall (or Grafton) and Fabyan. The flatness of the verse throughout act I and the display of a stock of knowledge gained from definite sources which can be traced in other works of Nashe suggest that he is the author of the whole act. In agreement with H. C. Hart², Dover Wilson identifies the author of acts II—V with Greene, who may have been assisted occasionally by Nashe and Peele. But he does not stop here: in his introduction to Part II he further attributes to Greene (1) the construction of the plot of the entire trilogy and (2) the lion's share in the scenic work of Parts II and III.

² cf. his edition of the trilogy in the Arden Shakespeare.

In doing so he relies on Nashe's posthumous praise of his colleague as 'his craft's master' in 'plotting plays'. What weakens this testimony is of course the fact that no play in the Greene canon (in the narrow sense of the term) shows either a serious, though liberal, treatment of history similar to that of *Henry VI*, or a structure based on the clash of opposed characters.

Dover Wilson's second reason for claiming Greene's authorship are verbal parallels and peculiarities of style. Whereas Hart limited himself to words and phrases common to Greene but either absent or rare in Shakespeare's other works (of which he lists no less than 32 examples), Dover Wilson extends his comparison to what he rightly claims to be more reliable means, namely linguistic idiosyncrasies and especially proverbial phrases. He is rather generous in his interpretation of the Greene canon (including *Selimus*, *King Leir*, *Lochrine*, and *The Troublesome Reign of King John*) and the parallels in Greene are less numerous than would be expected (not exceeding 3 in each case within the authentic canon). In some cases, moreover, the phrase used by Greene goes back to other popular sources which could have been drawn upon directly by Shakespeare, in others the expression is so common that any author might have hit upon it. However, the strongest point in Dover Wilson's argument for Greene as the chief author of the trilogy is the number of classical allusions in *Henry VI*. Against only 7 in *Richard III* and *King John* he counts between 23 and 28 in each part of *Henry VI*, some of them being characterized either by erudition or by ignorance. Thus the source of one is the commentary upon the *Aeneid* by Servius, of another — possibly — a passage in Chaucer's *Legend of Good Women* which may be responsible for an erroneous allusion in the play. Even the most convinced defender of the poet's classical learning and of the canon will feel rather uncomfortable when facing this situation.

Taken together, the instances listed by Dover Wilson — and it is mainly their number that counts — suggest that there is something strange about the authenticity of the whole trilogy and that Greene may have had some strong reasons to cry out against Shakespeare. Similarly Nashe's praise of Talbot's death scene was perhaps less disinterested than has hitherto been assumed, because he had collaborated in *1 and 2 Henry VI*.

Having determined who wrote the original trilogy, Dover Wilson proceeds to trace the hands of the different authors in the revised plays, viz. the *Henry VI* that has come down to us in print.³ He solves the problem by a brilliant definition of the qualities of Shakespeare's early poetic style as distinct from those of his contemporaries. This short essay in the introduction to Part III cannot be recommended too warmly to every lover of the poet, because never perhaps in the history of Shakespeare criticism has this subject been treated with more insight, enthusiasm, and

³ Dover Wilson accepts Alexander's theory, viz. that *The First Part of the Contention* and *The True Tragedy* are bad quartos of the Shakespearean plays.

lucidity. Those scenes, scenic sections, speeches, and single lines which do not show the mark of his poetic genius, Dover Wilson attributes to one of the University Wits, and Shakespeare is once more cleared from the responsibility for much inferior work contained in the plays. The result of this investigation is rather surprising: in all three parts there are whole scenes left untouched or only slightly revised by Shakespeare. With the exception of Part I, II, 4 the trilogy contains no scene which was created by the poet alone. Only in a limited number of scenes does Shakespeare's share clearly outweigh that of the original authors (Part I: 7; Part II: 15; Part III: 16). Dover Wilson does not hesitate to distinguish between passages written either by Shakespeare or one of the University Wits, and others where Shakespeare revised the basic text only slightly so that the original texture of the verse can still be felt. It all amounts to a strong argument in favour of a systematic line-to-line correction by the poet which has been, and still is, looked at askance by Chambers and others.

It is, of course, here that Dover Wilson's thesis, like those of the earlier disintegrators, is most open to criticism, because the judgment of style based on his definition has largely to rely on one's personal sensibility. We readily admit that an editor of Shakespeare's plays who is gifted with Dover Wilson's sense of poetic language and has had Shakespeare's verse before his eyes for decades, is clearly at an advantage over against the ordinary scholar or lover of the poet. An absolute and catching certainty rings through Dover Wilson's statements — but will the critical reader share his conviction? Will he e.g. consent to his opinion that *1 Henry VI* IV, 5, where a comparison of the two styles is easiest to be made, is Shakespeare's variation of the University Wit's following scene, when he considers not only the language but the dramatic function of each of them? And did not Coleridge, relying on his ear, declare that it was impossible to claim the Porter Scene in *Macbeth* for Shakespeare? These are no rhetorical questions, and the answers ultimately depend more on personal judgment than on facts.

Readers sharing Dover Wilson's delight in bold hypothetical thinking in a field where nothing but a belief in hypotheses can lead to a relative and personal certainty, will be carried away by his brilliant argumentation. Sceptics, however, will persist in their doubts concerning the part played by Greene in the whole process (the case of Nashe seems to be less problematic) while those who, like Alexander and Tillyard, are convinced of the rightful attribution of the whole trilogy to the canon, may still argue that there is nothing strange in the fact that Shakespeare, in some of his earliest plays, imitated the manner of speech created, and partly imitated from Spenser and Marlowe, by Greene and others from whose plays, as an actor, he possibly knew whole passages by heart. In this way the young playwright may have adopted, consciously or unconsciously, certain tricks of speech, and have decked out his plays — too lavishly for his learning — with classical allusions which he perhaps picked up, not from the notorious school-books, but in the course of conversations — a habit he got rid of

when, in the process of writing *Henry VI*, but especially later on, something caught his full attention and stirred his imagination. Thus Greene's comparison of his young rival with Horace's crow would still be justified, and we may argue that he would have used stronger language if Shakespeare's plagiarism had gone as far as Dover Wilson suggests. In this case, however, we should still have to account for the variety of sources used, although the case of *Henry VI* is not so complicated as that of *Richard II* and could be explained by Shakespeare's knowledge of the English chroniclers, in spite of Queen Margaret repeatedly calling herself Eleanor (the Duchess of Gloucester's Christian name) in Part II, III, 2.⁴

On the whole, it is easier to account for the many inconsistencies on the basis of Dover Wilson's argument, and I think he has created a strong case for the assumption that what has come down to us as the three parts of *Henry VI* is Shakespeare's revision of a series of older plays written by several authors, one of whom was almost certainly Nashe, another being possibly Greene or Peele, or both together. As to the extent of the revision, opinions will differ according to — among other things — the attitude of the critic towards the editors of the First Folio. In spite of Nashe's praise of Greene, another question remains to be answered: who was the master-plotter responsible for the impressive structure of the three plays? If we accept the revision theory, it cannot have been Shakespeare, and the plays of the known University Wits which have been preserved show a different principle of construction, whereas Marlowe in his *Edward II* seems to have been influenced by the very plotter of *Henry VI*. Was there an unknown dramatist whose hand may be recognised in certain anonymous plays, while no traces have been discovered so far of his personality?

The future will show which scale of the balance of opinions set even again by Dover Wilson is going to outweigh the other — but it is doubtful if the problems connected with Shakespeare's trilogy can be solved on the basis of the material available to-day.

Saarbrücken/Basel.

ROBERT FRICKER.

Le Drame de John Ford. Par ROBERT DAVRIL. Paris: Librairie Marcel Didier, 1954. (Bibliothèque des Langues Modernes, 5.) 554 pp.

In *The Use of English* (Staples Press, 1949) Ifor Evans advocated the use of Direct English as conducive to 'brevity in all practical communications, for on brevity will depend the saving of the time of the community'.

⁴ It should be noticed that during this scene the murder of Gloucester is being perpetrated behind the stage — a fact which may have preoccupied the author and may account for the error. From this and other items Dover Wilson makes a strong point with respect to the copy for the Folio text, which he identifies with the author's foul papers.

His campaign against long-windedness could easily be extended to the field of scholarship, which is more and more clogged with a mammoth bibliography no man of sense could ever be expected to assimilate in its entirety. The necessity of producing stuff destined to figure under the item 'publications' in view of obtaining University posts, is responsible for an otherwise unwanted output of books on: 1) authors who are overwritten, and on whom, therefore, it is impossible to say something new unless through a distorted approach, which, of course, will then require a further writing of books to be exploded and eliminated; 2) authors who have seldom if ever been discussed, for the simple reason that, owing to their feebleness, they hardly deserved attention. French *thèses d'agrégation* are, of all scholarly publications, the most liable to the sin of long-windedness, and Prof. Davril's thorough study of John Ford is an instance in point. Were it not for the necessity of filling more than five hundred pages of print in order to comply with the exacting regulations of the *thèse d'agrégation*, Prof. Davril would probably have written a slim, useful essay, in which whatever he had to contribute to a better appreciation of Ford could have been economically imparted. As it is, Ford's work is repeatedly handled and insistently exhibited in all its facets, like the gallop of a horse seen in a slow motion film, or as the reliquary of Saint Januarius' blood is for a long time manipulated by the priest so that the blood should liquefy: just so Prof. Davril proceeds in his painstaking scrutiny, until we begin to wonder whether Ford's slogan, 'perseverance in action, sufferance in perseverance' is particularly intended for the reader of this protracted critical study. We feel sure, anyhow, that the first to suffer from the iron rule of the *thèse d'agrégation* has been M. Davril, and we beg him to believe that the preceding remarks are aimed not against him in particular, but against the absurdity of a method to which he has fallen a victim.

Thorough as he is, M. Davril has not noticed that in one of the essays of Vernon Lee's *Euphorion* (London, T. Fisher Unwin, 1885), the long study on 'The Italy of the Elizabethan dramatists', there is a presentation of Ford which Wyndham Lewis, for one, found interesting enough to allude to it in *The Lion and the Fox* (London, Grant Richards, 1927, ch. X, 'A Lady's Response to Machiavelli'). For Vernon Lee the terrible part about Renaissance Italians was that they did not know how wicked they were; but they provided an object lesson for the puritanical English. There was only one Elizabethan dramatist who represented the evil of the Renaissance without passing a moral judgment on it, in 'one pale and delicate psychological masterpiece far more loathsome than any elaborately hideous monster painting by Marston or Tourneur. This man who conceived the horrors of the Italian Renaissance in the spirit in which they were committed is Ford.' M. Davril should read Vernon Lee's pages, as well as Wyndham Lewis's amusing parody of her 'Pecksniff-cum-Pangloss-like spirit':

But we have in the midst of our elizabethan drama an authentic black sheep, a very

different sort of criminal; one who, an Englishman, knew quite well what he was doing, or ought to have known, and who can in every sense be held responsible! For him there is no excuse. This man really *became* an Italian, as it were, by dint of admiring the Italians and hearing about Italy. As she approaches this terrible exception in the midst of our simple, scandalized, right-minded drama, she lowers her voice. The word falls heavily from her lips — an accusing finger is pointing at a shrinking form, who probably imagined himself safe in the turbulent and difficultly deciphered past. It is FORD! he is the man! It is the 'sweet and gentle Ford' who is the 'only Englishman who gets near the true renaissance spirit.'

M. Davril seems to have known every appreciation of Ford, no matter how slight, except this entertaining and illuminating clash between an unjustly forgotten follower of Pater and the chief satirical writer of contemporary England. There are many opinions he quotes which are not worth a dram of those two.

Thus much for thoroughness. But, once this has been said, and a number of misprints have been noticed (Italian spellings are invariably wrong in French books, and this one is no exception, for we read on p. 23 *Niccolo Macchiavelli* instead of *Niccolò Machiavelli*, and on p. 166 *Canace è Macareo* instead of *Canace e Macareo*: the title of Speroni's tragedy was however merely *Canace*; more surprising still, we find *loquantur* altered into *loquantur* in a quotation from Seneca's *Hippolytus* on p. 327, and another quotation from the same passage of Seneca curiously garbled on p. 246; most of the other misprints are due to the printer's carelessness), M. Davril's study deserves praise for having given, though with the prolixity inherent to the *genre*, a balanced *mise au point* of the meaning of Ford for our present time. He moves deftly on the insidious ground of attributions and, following Pierce, assigns to Ford the first act and the last scene of the fifth of *The Witch of Edmonton*, the characters of Clara and Roderigo in *The Spanish Gipsy*; shows a sure ear in detecting Ford's hand in a couple of lines once ascribed to Rowley (by A. Symons, p. 129), as well as in the songs of *The Sun's Darling* (p. 135), sees in syntactical balance a safe criterion to distinguish Ford's contribution to *The Fair Maid of the Inn*, and concludes about Ford's collaboration with the remark that he was attracted by the tragedy of human passions, while, if he ever lent a hand to comic scenes, his part in them was insignificant (p. 144). Coming to the tragi-comedies, the tragedies, and the historical drama which form the bulk of his independent production, M. Davril studies their themes and sources, dedicates a whole chapter to Burton's influence on Ford, an influence which he finds G. F. Sensabaugh has somewhat exaggerated. 'L'attitude de Ford est faite à la fois de confiance aveugle et de naïveté, de cette naïveté qu'on a toujours un peu devant une chose fraîchement découverte.' It is our impression that Burton must have appealed to Ford just as Freud has appealed to many a writer in our time. Burton's influence, conspicuous in *The Lover's Melancholy* and *The Queen*, is much less obtrusive in the other plays; but the faults which have been found in the character of Bassanus in *The Broken Heart* can be explained away through a comparison with Burton's character of the jealous man.

M. Davril is particularly convincing in his study of the characters of Ford's plays; he finds Bianca, in *Love's Sacrifice*, the most complex of Ford's heroines, endowed as she is with a personality much richer than Annabella's (p. 250). The following passage is a good specimen of M. Davril at his best (p. 254):

Dans le drame de Ford, Annabella et Bianca forment un couple à part. Elles sont grandes par leur courage devant la mort comme par leur souffrance intérieure; elles réussissent à nous émouvoir sans pourtant recevoir notre adhésion complète. On redoute leur contact séduisant mais trouble. Le préjugé que nos habitudes morales fait [sic] peser sur la pureté de leur amour enlève quelque chose à leur noblesse d'âme. On leur accorde la sympathie et la pitié mais on ne participe pas à leur souffrance comme à celle de Penthea ou de Calantha, dont la tranquillité majestueuse et triste semble imprégner la trame du *Broken Heart*, dont elles font l'impalpable beauté.

De cette belle pièce toute violence a été exclue, tout bruit aussi qui pourrait troubler la souffrance des âmes. Le silence accompagne Penthea et Calantha dans leur calvaire. A peine quelques éclats de voix s'élèvent-ils de temps à autre, mais ce n'est pas pour exprimer la plainte. La musique seule sait dire la douleur de ces cœurs qui se brisent dans d'exquis chants funèbres qui sont sans précédent dans le drame. Le contraste est vif entre Bianca et Annabella, peintures hautes en couleur, ardentes et impétueuses, et Penthea et Calantha, dont la souffrance contenue s'enferme dans le mutisme. Endurer, se taire, et mourir en silence: il n'en faudra pas plus à Ford pour tirer de ces tragédies intimes des effets qui révèlent son art à sa plus grande perfection.

The classical subdivisions of a French thesis cause M. Davril to pass Ford's dramas through the customary series of tests: after the study of the sources and characters, there comes the survey of the various dramatic emotions handled by Ford: the sensational, pity, admiration. There are set conventions in this French *genre*, so much so that we find M. Davril employing apropos of Ford the same language Prof. Las Vergnas employed about Thackeray. See p. 300:

Chez Ford, rien de semblable. Il est dans la confidence de ses personnages, il vibre avec eux. Quels que soient les sentiments qui vont, tout à l'heure, prendre forme, ils ne sont pas préconçus, ils montent du cœur spontanément (du moins ils le paraissent), avec une telle sincérité d'expression qu'ils rassemblent à l'eau vive et limpide qui laisse voir au fond le sable du ruisseau.

And p. 329:

Il excelle à suggérer le mystérieux contenu d'un soupir ou d'une attitude.

Las Vergnas compared Thackeray's style to a 'lit chantant, voix du ruisseau', and praised his 'art de l'inexprimé', his 'silences d'or', his 'art du non écrit'.

M. Davril sees in the dialogue between Calantha and Penthea in *The Broken Heart* one of the high lights of the Elizabethan drama: 'Le drame élizabéthain n'offre rien de plus satisfaisant en son genre, rien qui soit aussi plein de la souffrance humaine'. Though reserve and control of emotion are characteristic of Ford's stoical viewpoint (besides the famous instance of Calantha's dance, it may be mentioned that Orgilus in *The*

Broken Heart, V, 2, asks to be given a staff to hold in his hand in order to show his steadiness during his death-scene), his insistence on the heart especially in the very title of his tragedy and in the spectacular episode of Annabella's heart stuck on Giovanni's sword, is a personal trait which singles him out from among his contemporaries: in the light of it, the exclamation recurring in several of his plays, 'unkind, unkind!' (*'Tis Pity*, V, 5, *Broken Heart*, III, 5, *The Lady's Trial*, V, 2) acquires a deep significance. Ford's dramatic range lies in the tension between two extremes: the bleeding heart and the marble-like impassiveness proper to the Stoic. His restraint in the rendering of emotion and the economy of the expressive means are akin to the classical point of view, and in fact M. Davril stresses in Ford 'une conception esthétique de l'art dramatique qui, même en s'écartant des règles strictes imposées par le classicisme, entend respecter des préceptes de mesure, de simplicité dans la présentation, de raffinement dans la forme, qui l'apparentent à l'idéal classique. Considéré sous cet angle, le drame de Ford possède des qualités "classiques", sans qu'il se plie jamais à la contrainte de la règle' (p. 397). Further on (p. 513) M. Davril sees in Ford a point in common with Racine, 'car tous deux ont manié avec une même ténacité cette passion puissante [love] qui devient le Destin, ou pour mieux dire, la vie même, et pour tous deux le héros n'a existé que par elle et pour elle.' And again (p. 411): '*The Broken Heart* a quelque chose de classique dans son équilibre'.

Two chapters on the technique and language and versification show us Ford as weak in construction (with the exception of *The Broken Heart* and *Perkin Warbeck*), deplorable in his sub-plots, though they have occasionally the function of setting off the main plots; felicitous in his opening scenes (a masterly start is a quality common to many Elizabethan compositions, in drama as well as lyric poetry: John Donne offers many instances of it); fond of abstract terminology; and most effective when, instead of the bombastic style which disgusted some later critics, he uses the simplest language, as in a passage from *The Broken Heart*, V, 3 ('Forgive me. Now I turn to thee, thou shadow...') which can be compared with the famous speech of King Lear ('Pray, do not mock me: I am a very foolish fond old man'), whose poignant effect must have impressed the minor dramatist (M. Davril fails to draw this parallel); his tendency to emphatic repetition (p. 443) which may have influenced Keats (together with the religious phraseology noticed on pp. 446-47: cf. *The Eve of St. Agnes*, st. viii: 'Ah, silver shrine...'); the grave sweetness of his slow rhythm, and in general the masterly treatment of the verse which 'classe Ford parmi les grands poètes, ceux qui ont eu constamment le souci de la forme et ne lui ont rien sacrifié'; his predilection for a polished line in contrast to the growing relaxation of the dramatic practice of his day makes of Ford rather a forerunner of a fashion to come than a nostalgic follower of a worn-out tradition (p. 471). A final chapter contains a good survey of the critical literature on Ford, with a particular stress on the excellence of Swinburne's essay, 'une des études les plus clairvoyantes qu'ait

produites le XIXe siècle' (p. 486), and on Taine's fine analysis of *Penthea* (p. 495). Though in this final survey M. Davril appreciates the 'intelligente et fine analyse' contained in Miss Ellis-Fermor's *Jacobean Drama*, he points out elsewhere (p. 35, footnote 60) her strange oversight in interpreting Webster's phrase, 'the stars shine still' as loaded with a philosophical import (the sign of a distention that was to become complete in Ford's theatre) which the context proves utterly unwarrantable; M. Davril takes issue with Miss Ellis-Fermor about the supposed 'quiet stability' of Ford which for the English critic finds a symbol in that very line, 'the stars shine still', so curiously misinterpreted. An Appendix deals with Robert Howard's *Duke of Lerma* (1668), in which G. F. Sensabaugh too enthusiastically has seen an almost faithful reproduction of a manuscript play by Ford.

University of Rome.

MARIO PRAZ.

Euphormio's Satyricon (Euphormionis Satyricon) by JOHN BARCLAY. Translated from the Latin into English for the first time, from the 1605 edition, by PAUL TURNER. Ten Wood Engravings by DERRICK HARRIS. Printed in Great Britain by The Golden Cockerel Press. 1954. Edition limited to 260 copies. Nos. 1-60 bound in crimson morocco blocked in gold, cost 20 gns; nos. 61-260 in cloth with gold device, cost 7 gns.

John Barclay was born in 1582 at Pont à Mousson in Lorraine, where his father, William Barclay, a Scotchman, taught Law, and died at Rome in 1621. He probably never set foot in Scotland; but in 1603, the year of the accession of James I, he visited London, and in the same year dedicated to that monarch *Euphormionis Satyricon*, a satirical account of an ingenuous youth's misadventures in an imaginary country bearing a strong likeness to contemporary France. The book immediately became a European best-seller. The Latin original was reprinted in twenty different editions (several of them brought out in Holland) between 1603 and 1773; it was translated four times, by four independent translators, into French, once into German, and once, in 1683, into Dutch.¹ Curiously enough, it had never been translated into English, until in 1954 Mr Paul Turner, a frequent contributor to this journal, had an English version sumptuously produced by the Golden Cockerel Press. Thus, in this Latinless age, Barclay's romance, only less famous in his own day than his later *Argenis*, has at least become available to collectors of limited editions.

Not that Mr Turner bases the appeal of the book on its rarity value. One purpose of his translation, he states in the Introduction, is 'to make it possible for this very early example of a picaresque novel to be recognised

¹ See C. L. Thijssen-Schoute, *Nicolaas Jarichides Wieringa* (diss. Groningen, 1939), 324-333.

as a significant event in the history of English fiction' — where 'English', surely, must be taken in a Pickwickian sense. He also thinks it deserves attention as a document in the history of seventeenth-century thought; but primarily the translation is 'designed for the ordinary reader in search of entertainment.' 'The hero's adventures are so bizarre and unpredictable, that they are almost sure to keep the common reader reading, if only to discover what on earth happens next.' The claim may be granted; for anyone who can get hold of a copy, this version of the *Satyricon* may provide an acceptable change from the usual fare nowadays provided for those who read in order to discover 'what on earth happens next.'

Mr Turner has done his text (including the poems) into racy, fluent English; a sentence from the hero's speleological adventure in the early part of the story may serve as a specimen:

Igitur de infamia nolite esse sollicitae, id a vobis esse factum negabunt vestri mores; quod tamen si confiteri malitis, possitis defendere.

'So don't you worry about scandal. No one would believe any gossip about nice girls like you. But you could, if you liked, admit the whole truth, without anyone thinking the worse of you.'

Every now and then, it is true, the terseness of the Latin is diluted in a somewhat wordy paraphrase; but this will scarcely trouble the modern reader, unless with the help of Mr Turner's version he should try to unravel the more astringent original. The 'period' character deliberately avoided in the style of the translation is pleasingly suggested in the wood engravings contributed by Derrick Harris.

Groningen.

R. W. ZANDVOORT.

Edward Benlowes (1602-1676): Biography of a Minor Poet.
By HAROLD JENKINS. London: The Athlone Press, 1952.
xii + 372 pp. 35s. net.

Dr. Jenkins has made a valuable contribution to seventeenth century studies. He has built up, with diligence and imagination, a vivid picture of the versatile and somewhat bizarre Benlowes — convert from Rome, traveller, royalist, patron of the arts, landed gentleman, pauper and (in the words of Anthony Wood) 'a great poet of his time'. Benlowes, with his 'all Sorts of Echoes, Rebus's, Chronograms ... Carwitchets, Clenches, and Quibbles', doubtless merited some of Butler's ridicule in 'A Small Poet'; but a man of letters who 'had been curted and admired for his breeding and parts by great men of this nation, and had been a patron to severall ingenious men and by his generous mind ... had spent a very fair estate without keeping little or nothing for himself'¹ deserves the attention of literary historians.

¹ *The Life and Times of Anthony Wood*, ed. Andrew Clark (Oxford, 1892), ii. 361.

Dr. Jenkins's book is much more than a biographical record. He recognizes the importance of the minor poet, and rightly presents Benlowes as 'a useful mirror of a seventeenth-century way of life and one kind of seventeenth-century taste'. Benlowes's fortunes, friendships and multifarious occupations are described in their social and cultural contexts. The growth of his *magnum opus*, *Theophila* or *Loves Sacrifice*, is skilfully worked into the larger story of his life; and in a series of appendices Dr. Jenkins lists Benlowes's debts to Milton, the pen-and-ink corrections in some copies of *Theophila*, the engravings and decorations in the book, and lesser matters. The elaborate bibliography will be valuable not only to Benlovians but to general students of seventeenth century life and letters.

Dr. Jenkins has not committed the error, common in biographies of minor poets, of exaggerating Benlowes's importance; but in his anxiety to be thorough he has over-written some of his biographical chapters. The opening chapter on the Benlowes family tradition, and the account of the English Catholics in chapter two, could have been more lightly handled without loss. Too much is made of the probable course of Benlowes's education at home and at Cambridge. In his description of the grand tour, Dr. Jenkins fills out the sparse details given in Benlowes's poems with imaginative speculations which belong less to biography than to historical fiction: 'one pictures Benlowes gazing perhaps at more of Rubens' pictures or buying books at Plantin's'; 'he would ride down through the olive-groves, feeling quite the Italian, wearing a fine embroidered stomacher and holding an umbrella to protect him from the sun'; 'one pictures Benlowes in Padua walking among its shady arches, thinking about Petrarch, hovering around the university, or gazing out towards the Euganean hills...'. Some of his friends, and even his acquaintances, are given the dignity of a closely written paragraph where a sentence or two would have been sufficient.

Similar criticism must be made of Dr. Jenkins's annotation. His too elaborate essay on the grand tour carries a long discursive note on seventeenth century narratives of continental travel (p. 41); an account of Phineas Fletcher runs off into an untidy note on 'the Castle of the Body' and 'the Isle of Man' (p. 70); and Benlowes's indulgence in tobacco gives rise to a disquisition on poetic praises of the 'damned weed', puritan condemnations, accounts of its medicinal properties, and collections of tobacco literature (p. 107). There has sometimes been too much ink in Dr. Jenkins's pen. He shows an impressive knowledge of his period, and even his most discursive notes have some value for the serious student; but he has not always recognized the formal distinction between a fully documented thesis and a book.

Five chapters are devoted to *Theophila*, or *Loves Sacrifice*. Dr. Jenkins gives an admirably close account of the printing, publication and reception of the poem. He shows that the original typography, which Saintsbury condemned for its 'extraordinary harlequin effect' and rejected as 'arbitrary printers' caprices or fashions', has an eccentric but carefully elaborated system. He illustrates, in the text and in an appendix, Benlowes's debts

to Milton and others; provides a detailed descriptive list of the twenty-five plates in the 1652 folio; and gives scrupulous attention to Benlowes's corrections.

Yet, although *Theophila* contains the strongest reasons for studying Benlowes at all, Dr. Jenkins's treatment of the poem is disappointingly superficial. Benlowes, despite his eccentricities and occasional light-headedness, was a well read and seriously philosophical poet. 'Theophila, or Divine Love,' he says in his summary, 'ascends to her Beloved by three degrees: by Humility, by Zeal, by Contemplation ... And by three Ways, which divines call the Purgative, Illuminative, and Unitive, she is happily led into the disquisition of sin by man; of suffering by Christ as Sponsor; of salvation by Him as Redeemer'. Saintsbury rightly describes the poem as 'a very discursive treatise on mystical theology'. But while Dr. Jenkins has sufficient to say on Benlowes's discursiveness, he has nothing of any importance to say on the theological plan and affinities of *Theophila*. Even on the imagery and diction of the poem his criticism is generally trite. Professor Bush has conveyed a better impression of the range of Benlowes's style and tones in a few lines² than Dr. Jenkins succeeds in doing in a whole chapter. Much remains to be said on Benlowes's use of the poet's 'Legislative Pow'r of making Words', his manipulation of mystical theology, his debts to devotional writers, and his use of the 'visible poetry' of the emblem. From a critical biographer equipped with so much learning and such a close acquaintance with Benlowes's text, we expect a fuller interpretation of the poem. Dr. Jenkins leaves the reader with the feeling that he lacks intuitive sympathy with Benlowes and other religious poets of his day. It is significant that, after discussing incongruous imagery, he adds: 'Benlowes shares with Crashaw an *inability*³ to describe passion without some physical insignia' (p. 196).

Swansea.

JAMES KINSLEY.

The Alien Vision of Victorian Poetry. By E. D. H. JOHNSON.
Princeton University Press. 1952. xvi + 224 pp. \$4.00.

This study has two aims: to reassess the poetry of Tennyson, Browning, and Arnold; and to examine the relationship of the Victorian artist to society. The unifying thesis is that we tend to undervalue these poets, because we overestimate their conformity with their age. They were, on the contrary, in perpetual conflict with their age. Their poetry expresses both sides of this conflict, and represents an attempt at reconciliation.

In the work of all three poets, Mr Johnson finds evidence of a 'twofold awareness' — awareness of the inner world, and of the outer; of

² *English Literature in the Earlier Seventeenth Century* (Oxford, 1945), pp. 150-1.

³ my italics.

imagination, and of objective reality; of the artistic conscience, and of duty towards the community; of private vision, and of orthodox belief. The problem was to achieve communication with the contemporary world, without betraying individual insight; and all three poets tried to solve the problem in much the same way — by allowing the contemporary world to dictate the outward form of their poetry, while allowing individual insight to dictate its inner meaning. Thus, Tennyson followed the fashion of the day, to the extent of writing tales of everyday life; but by various indirect methods — by his emphasis on dreams and madness, for example — he contrived to make these tales express the contents of his own inner consciousness. Similarly, Browning found in the dramatic monologue a way to satisfy the popular taste for objectivity, while using his various characters as mouthpieces for the more unorthodox aspects of his own private vision. Finally Arnold tried ostensibly to eliminate the subjective element from poetry, and to write in an attitude of 'classical' detachment; nevertheless he allowed his own personal problems (especially the problem of the artist's alienation from society) to find expression, even in a form so apparently impersonal as the epic.

So Mr Johnson's main concern is to trace, in the poetry of Tennyson, Browning, and Arnold, the 'dark companion of the expressed content, its imaginative counterpart, which accompanies and comments on apparent meaning in such a way as to suggest ulterior motives.' This sounds like an adventurous undertaking, and seems to promise a wealth of exciting discoveries; but somehow the promise is never fulfilled. It is almost as if Columbus had set off on a daring voyage of exploration, and returned a year later with the news that the sea was wet. For example, in a brief final chapter, which sets out to summarize the findings of the whole book, Mr Johnson finds room to include a piece of information like this:

Tennyson's mysticism, however vague and ill-defined, was, nevertheless, a direct denial of the cynical materialism, the religion of hard facts that had put power in the hands of the Gradgrinds.

No, the 'dark companion' that Mr Johnson offers to illuminate for our benefit was in most cases perfectly luminous already; and so far from revealing meanings which were previously obscure, he is sometimes blind to meanings which stare him in the face. He cannot, for instance, understand the relevance of the Merlin and Vivian story to the central situation of Arnold's *Tristram and Iseult*.

How is Iseult of Brittany's situation in any way relevant to that of Merlin, whose 'faculty for self-delusion she certainly does not share, or to that of Vivian, who is as much below as she is above the conventions of romantic love?

How, we ask in return, can the critic fail to see that the story of Merlin's destruction through his passion for a worthless little flirt is an apt symbol for Iseult of Brittany's attitude towards Tristram's passion for her rival? The whole tale told by the widow to her children is a dramatization of the feeling expressed less vividly in the lines:

And yet, I swear, it angers me to see
How this fool passion gulls men potently.

There are, I think, two main reasons why Mr Johnson has failed to develop a sound and interesting thesis into a really important study: he has not sufficiently digested his borrowings from psychology; and he does not sufficiently realize the wider implications of his own thesis.

For the first: the book is peppered with the technical terms of psychology — 'sublimation', 'projection', 'ambivalence' and so on — but the words seem to have been stripped away from the bodies of thought which they were originally meant to cover. We are too often given the trappings, without the real substance of psychology. And yet there are many cases where the author's insight would have been strengthened by some rather deeper draughts from the Zurichian spring. For example, he rightly sees in *Empedocles* an expression of Arnold's own dilemma — the conflict between the 'two desires' which

toss about
The poet's feverish blood.
One drives him to the world without
And one to solitude.

He fails, however, to perceive that Arnold was moving towards a resolution of this conflict, in his doctrine of fidelity to the Self; and that *Empedocles* explicitly envisages just such a resolution when he speaks of going through

the sad probation all again,
To see if we will poise our life at last,
To see if we will now at last be true
To our own only true, deep-buried selves,
Being one with which we are one with the whole world.

Why does Mr Johnson overlook the vital significance of this last line? It is, I suspect, because he interprets 'self' in the narrowest possible sense, as that small fraction of an individual which corresponds with Jung's *ego*; and he is naturally reluctant to take a doctrine of mere *egotism* very seriously. It is clear, however, that Arnold's 'deep-buried self' corresponds rather with Jung's *self*, the central authority of the total psyche, a mysterious power infinitely more comprehensive than the merely personal *ego*. Because he is unaware of this, Mr Johnson misses the real significance of Arnold's concept, 'the buried life', and misunderstands the key-poem, *Palladium*. He supposes that the *Palladium*-image represents the 'imagination as a place of refuge from the spirit of the age', and seems to regard the 'soul' in that poem as a sphere of quasi-narcissistic indulgence, in which one consoles oneself for failure in the outside world. In fact, of course, the *Palladium* represents something equivalent to Jung's *self* — an essentially active power which enables the individual to grapple successfully with the whole of life, external as well as internal.

Still doth the soul, from its lone fastness high,
 Upon our life a ruling effluence send.
 And when it fails, fight as we will, we die.
 And while it lasts, we cannot wholly end.

The other great weakness of the book, I would suggest, is a certain narrowness of outlook. Everything that is said about the conflict, in the minds of Tennyson, Browning, and Arnold, between the inner world and the author, is perfectly true; but it is equally true of all human beings — with the possible exception of the most extreme extraverts. Everything that is said about the difficulties of the artist in the Victorian age is true; but it is almost equally true of all distinguished minds in every age — all are faced by the problem, how far to swim with the contemporary tide, and how far to strike out along their own individual lines. Mr. Johnson seems to write in blinkers, seeing nothing but the limited field immediately before his eyes; and so, to change the metaphor a little, he is always liable to mistake a sparrow for a phoenix. He finds something 'arresting' in Tennyson's 'close attention to the dream state', as if unaware that this sort of interest in dreams is part of every romantic poet's stock-in-trade. Similarly he seems to regard Browning's championship of intuition and instinct versus reason, and his doctrine of self-realization via rebellion against established systems of thought and behaviour, as evidence of that poet's originality; whereas they have been axioms of romantic philosophy, ever since Blake wrote, 'if the fool would persist in his folly, he would become wise', and 'I must create a system, or be enslaved by another man's'.

The fact remains, however, that Mr Johnson has produced a well-constructed and readable study of a subject which deserved fresh attention. If he has failed to unearth anything very novel himself, he has at least invited others to look beneath the surface; and his book may be recommended as a useful introduction to the poetry of this period. In one important respect it is admirably suited to that purpose: it is never infected by the Lytton Strachey disease, of which the most painful symptom is a compulsive habit of poking fun at Eminent Victorians.

Cambridge.

PAUL TURNER.

La Philosophie de Virginia Woolf. Par MAXIME CHASTAING.
 Paris, Presses universitaires de France, 1951. 500 frs.

M. Chastaing has made in this book an important contribution to the study of Virginia Woolf as a novelist and as a thinker. In his introduction, he states that his book was inspired by that of Delattre (*Le roman psychologique de Virginia Woolf*, Vrin, 1932), and this is an indication of what is perhaps both his strength and his weakness. He shows us the importance of a philosophical approach to Mrs Woolf's novels in a way no English critic

has done, but in following Delattre's analysis too closely, he has attributed too great an importance to the English empirical tradition represented especially by the thought of Berkeley and Hume. A great deal has happened in English philosophy since Hume and it is somewhat surprising that he has not paid some attention to later philosophical thought. It is, however, open to discussion whether the influence of philosophy in her work was as direct or as fundamental as M. Chastaing would have us believe.

However, it is the atomisation which was inherent in Hume's philosophy, M. Chastaing tells us, that gives us the clue to Mrs Woolf's conception of the human mind. His philosophy was one of *ideas* and *impressions*. Underlying concepts dear to earlier philosophers were thrown overboard: *substance* had already gone with Berkeley, *cause* was robbed of its Aristotelian status and *self* was yet another fiction. Mrs Woolf's characters live essentially for the moment; their moral and spiritual judgments, he implies, have been upset by the catastrophic events of the twentieth century, they no longer seek after permanent essences and have renounced the attempt to envisage the *thing-in-itself*. Their experience of the world is fragmentary, subject to the changes of mind and matter from moment to moment, a prey to subjectivity and the ravages of time. M. Chastaing then goes on to relate this atomistic view of mental life to the technique of the novel itself: the real hero of the novels is, he feels, the observing, appreciative and all-pervasive sensitivity of the novelist whose mind envelops the action and thought of the characters, and the real task of the novelist that of capturing the moment when the sights, sounds and scents of the outside world make their initial impression on the mind.

This kind of novel has antecedents nearer and more conspicuous: while it owes something to William James and Bergson, it derives in some measure from French Symbolism, and it is unfortunate that M. Chastaing relegates his comments on Mallarmé and Proust to footnotes and chance comments when a discussion of Symbolist aesthetics and of Proust's contemplative novel (born in the atmosphere of Symbolism) would have been more relevant. Nevertheless, the philosophical problems are discussed with perception and considerable insight as we might expect of the author of *La philosophie d'autrui*.

From the philosophical standpoint which he has adopted, there emerge certain important questions relating to the technique of the novel. Since the author has become an all-seeing eye and has effaced herself in her novels, her rôle as interpreter must be a subtle one: she is no longer the ubiquitous, omniscient author who analyses and passes judgment upon her characters. She is rather an immense fund of sensitivity and sympathy, insinuating herself within their minds. So unobtrusive does she become that individuals are seen through the minds of their fellows, and the whole novel is built upon the successive perspectives, visual and emotional, of the *dramatis personae*. In order to reduce her province to the minimum, Mrs Woolf aims at producing what M. Chastaing calls 'cinematographic

effects'. Our attention swings from one perspective to the next, moving swiftly from the panoramic to the microscopic view-point. In this way, we are able to view reality not merely from one fixed point, but through the eyes of the several persons who participate in the scene.

The problem of artistic unity immediately arises. If the novel is no longer governed by the critical commentary of the author, a new form of integration must be discovered with the events themselves. The unifying factors of time, place and action become all the more essential; but since the characters are governed by thought and sensation rather than by will and decision, the unity is sought in the use of some arbitrary device — the chimes of Big Ben in *Mrs. Dalloway* or, as in the case of *The Waves*, the 'interludes' in which the sun describes its daily arc.

The problem of artistic unity, however, is more easily resolved than that of spiritual unity. As M. Chastaing shows, Virginia Woolf's recourse to the experience of the moment springs from a sense of despair, from the pain and pointlessness of life as a whole: the beauty which is found in the sensuous and spiritual experience of man dies with the moment that has made it possible. M. Chastaing is, however, unwise in attempting to resolve Mrs. Woolf's thought by supplying her (in the last chapter) with a religious solution to her problems. Her lack of faith is a necessary concomitant to the sense of anguish and despair which pervades her work. Though religious values are constantly questioned in her work, one is hardly justified in proposing religious dogma as the ideal solution when it is in the very nature of the case that she should reject religion *a priori*.

This brings us to the one very serious defect in M. Chastaing's book. He has not been entirely faithful to Virginia Woolf's thought nor to the spirit of her work. Though his book is stimulating and makes a new contribution to the study of her work, those who are primarily interested in its literary quality must delve into what we may call her 'aesthetics' amid a welter of abstract philosophy which is quite foreign to her genius. It is even true to say that M. Chastaing has at times distorted her thought for the sake of philosophical conciseness: he rarely quotes more than five or six words but his text is strewn with innumerable references mostly from French translations, the various works being arbitrarily represented by letters which have to be consulted in the key at the end of the volume. Moreover, as many as five different characters may be run together under the designation of 'il' for the illustration of some general point which is often not true to the context from which it is drawn. As interpreted here, Mrs Woolf's thought becomes abstract, impersonal, bereft of the whimsical and human quality which gives her writing its charm and vitality. Though her work abounds in philosophical vigour, her most abstract and metaphysical ideas are never divorced from a humorous, pathetic or artistic treatment which gives them their literary value and yet reinforces their significance as philosophical ideas. M. Chastaing of course writes as a philosopher: but though he is aware of the way Mrs Woolf's 'philosophy' of reality affected her method of composition, he has not shown how she

invested her thought with a richness and emotional pathos. This, then, is an important book and deserves careful attention from those interested in the philosophy and technique of the modern novel. But it must be read with a very firm grasp of what Mrs Woolf says herself.

Liverpool.

P. & M. HAVARD-WILLIAMS.

The Catalogues of Manuscripts & Printed Books of Sir Thomas Phillipps. Their Composition and Distribution. By A. N. L. MUNBY. (Phillipps Studies No. 1.) Cambridge, At the University Press, 1951. vii + 40 pp. 10s net.

The Family Affairs of Sir Thomas Phillipps. By A. N. L. MUNBY. (Phillipps Studies No. 2.) Cambridge, At the University Press, 1952. xiii + 119 pp. 15s net.

When Sir Thomas Phillipps died at the ripe but hardly mellow age of 80, he left behind him a collection of manuscripts such as was never made by one person before or since. The printed catalogue runs to nearly twenty-four thousand items, and it does not even list all there was. The more than eighty years since Sir Thomas's death have seen the slow dispersal of the collection, still continuing, but the catalogue remains as a memorial, and there is the vast collection of private papers still in the hands of Messrs William H. Robinson Ltd. These papers they have placed at the disposal of Mr. Munby, who has now undertaken the work, as welcome as it is vast, of preparing a series of studies on the collection and its peculiar owner. It is a pleasure to announce here the first two of them.¹

The catalogue of manuscripts, with that of printed books the subject of the first of these studies, is a most complicated volume. Sir Thomas, having made several starts on it, printed the sheets as he went along, on different shades and sizes of paper, and sent them to libraries, collectors and friends. Quarrels — a common pastime with him — interrupted or stopped the sending of sheets to some, others only came on his mailing list when the stock of some early sheets was exhausted. And this is only the larger pattern: the details are such that no two copies exist that are exactly alike.

Mr Munby has admirably unravelled this tangle, so that at any rate it is now possible for an owner of the catalogue to find out exactly what he does and does not possess.

This history of the catalogue is followed by a census of copies, 73 numbers in all, 37 traced, the rest untraced. Of these latter it can be stated

¹ The third, published recently, is not yet available for review.

that no 70, Viscount Strangford's copy, is now in the Royal Library, The Hague (press-mark 392.D.4). having been bought from Messrs Quaritch for £5.—. in 1886. The identification is certain: on the title-page and on p. 129 the pencilled name *Lord Strangford* in Sir Thomas's hand, though rubbed out, is still clearly legible, and so is an equally rubbed-out inscription on p. 125: *Lord Strangford | with Sir T. P.'s Compliments*. The volume is almost complete, lacking only pp. 13*—16* and all indexes to Parts 2-4. It has the cancellans pages 187-8, 213-4 and 241-2, and in addition the cancellandum pages 241-2.

The catalogues of printed books are less of a puzzle. Only a very few copies are known, and though the collection of printed books eventually grew to something like forty thousand volumes, the manuscripts have always stolen the limelight.

After the catalogues, the collector. Mr Munby's second volume considers what ought to be the human side of Sir Thomas, though here the word is slightly inappropriate. Throughout the latter part of his life the baronet had only two ruling passions: one was *Vello-mania* (the term is derived from his own coinage in the MS preface to his catalogue, now for the first time printed in Mr Munby's earlier volume), the other was the destruction of James Orchard Halliwell, the husband of his eldest daughter. His success in the first never really compensated for his failure in the second.

As Mr Munby is careful to point out, the sorry tale which he so ably unfolds in these pages is only half the picture, the shadows without the lights, as Sir Thomas Phillipps, the *collector*, is to be the subject of another volume. Thus the generosity of which a local tradition still lingers in connexion with the Meerman sale, can have no place here.

But whatever the character of its subject, the book makes engrossing reading, and provides all the setting one could wish for the volumes still to come.

Scheveningen.

JOHAN GERRITSEN.

ROBERT LOWELL: *Poesie* — a cura di ROLANDO ANZILOTTI.
Edizioni Fussi. Firenze: Casa Editrice Sansoni. 1955.

Signor Anzilotti has translated thirteen of Lowell's poems, including the long 'Quaker Graveyard in Nantucket', all of which are drawn from the text of *Poems 1938—1949* (Faber, London, 1950), except for 'Santayana's Farewell to his Nurses' which was written after the philosopher's death in 1952. The Faber volume contained *Lord Weary's Castle* (1947), which gained a Pulitzer prize, and parts of *Land of Unlikeness* (1944). The present volume's fifty pages of parallel texts are a representative selection, and with eighteen pages of concise and useful annotations to difficult

passages, and a select bibliography of criticism, make up a good introduction to Lowell.

The Catholic convert descendant of a great Protestant, capitalist, literary New England family, Robert Lowell has built up an *œuvre* of important but necessarily complex poetry. Signor Anzilotti's eleven pages of introduction neatly condense this background; but he finds it still necessary to perpetuate the hard-dying legend of Poe's excellence as a poet. The weight of these pages is not entirely supported by the selection which follows, and it seems unwise, after explaining the strata of Lowell's poetic constitution, to reduce him, too easily, to 'un poeta di cervello e di fantasia'.

Lowell's is not at all a plain style: he does not use words as simple signs but largely as symbols. Therefore he is difficult to translate. Signor Anzilotti's generally line-by-line versions will prove very useful with the originals, but when 'with the coiled, hurdling muscles of his thighs' is forced to become 'con i muscoli rigidi e attorti delle cosce', the distance from the original is considerable, although the difficulty is formidable. And surely 'brackish' has a better Italian equivalent than 'amara' in 'un'amara lingua di basso fondale' for 'a brackish reach of shoal'? The titles are not always, for some reason, fully translated: this could be misleading for the Santayana poem. Some of Lowell's quite simple diction effects presumably will not go into Italian: it is a pity when the shift (in 'The Holy Innocents') from 'The oxen drool and start / In wonder at the fenders of a car' to 'King Herod shrieking vengeance, etc.', is thinned away in a plain translation.

But nothing must hinder this volume from coming into the hands of anyone in Italy at all interested in the best of American verse. And the translation did have the advantage of the direct advice of Robert Lowell himself.

Groningen.

E. N. W. MOTTRAM.

Points of Modern English Syntax

Discussion of the sentences quoted in Vol. XXXVI, No. 4, August 1955

(Continued)

88. Local adjectives like *opposite* and *next-door*, just as *enough*, may precede or follow the noun they qualify: *the wall opposite* — *the opposite wall*; *our next-door neighbours* — *the house next-door*.

The first point to be noted is this: when they follow their leading noun, they are always used in their local (spatial, directional) sense. We can say *the window opposite* and *the opposite window*, with a difference in meaning to be discussed below, but with ideas that have no spatial existence

we exclusively find pre-position. Hence always: *the opposite opinion, theory, sex*. In what follows we are, therefore, only concerned with spatial relations.

Groups of the type *the opposite wall* imply a reciprocal relationship between two things of the same kind (Dr. Wood). The comparison or contrast is strictly objective; it is independent of the place of any observer. If the four walls of a rectangular room are marked consecutively ABCD, then A and C will be opposite walls, as will B and D. And any windows in A and C or in B and D will be opposite windows. The two ideas 'must be thought of in conjunction, as complementary to each other, as *the opposite side of the street, the opposite bank of the river, the opposite end of the town, the opposite page*. One side, one bank or one end implies another, and we always think of a book being made up of a series of adjacent pages, so that a left-hand page implies a corresponding one on the right-hand side' (Dr. Wood).

In groups of the type *the wall opposite*, on the other hand, the spatial relationship is expressed with reference to the (fortuitous and temporary) position of the beholder, so that the word may be defined as 'facing the observer at the time' or 'seen from the point of view of an observer over the way'. So 'we cannot say **We are moving out of this house into the opposite one*: we must say *the one opposite*, for we do not think of the two houses in conjunction, with one complementary to, or a counterpart of, the other' (Dr. Wood).

This will enable us to interpret our quotations: *a. the short chintz curtains of her windows opposite*, viz. as seen from the place where the lady was lying in bed; *his reflection in the little mirror opposite*, i.e. considered from the place where Adam happened to be sitting.

But in the sentence under *b. the opposite seat* means the seat on the other side of the bus. It may be objected 'that one seat does not necessarily imply the existence of another, complementary to it. But the point is that the writer of the sentence, in visualising the interior of the bus, pictured a seat running up each side as an essential feature of it' (Dr. Wood). In short, *the opposite seat* means 'the seat on one side of the bus as against that on the other side' whereas *the seat opposite* would denote 'the one facing her in the place where she happened to be sitting'.

To sum up, the difference may be formulated as follows: in *the wall opposite* the qualifier is an adverb rather than an adjective; it denotes a fortuitous, temporary spatial relation with reference to a person; in the group *the opposite wall* we have to do with an adjective expressing a spatial relation with respect to another wall; in other words, the adjective is classifying. The pre-position of the qualifier, as usual, suggests that the attribute is looked upon as something essential and permanent, not fortuitous or momentary. This is caused by the closer character of the groups with pre-position of the qualifier; the coherence between the members in groups with post-position of local qualifiers is perceptibly looser.

What has been said here with reference to *opposite* and *next-door* finds

its syntactic counterpart in the behaviour of certain other adverbs, from which, in fact, they cannot be separated. Thus the post-position of *opposite* and *next-door* in a local sense, is paralleled by that of adverbs of position, direction and time, when qualifying nouns: *that bottle there, this cup here, the trip back, the way out, my return home, journeys to and fro, the room upstairs, the summer before*. And the closer connexion between the members of a group with pre-attributive qualifiers can also be observed with other adverbs. Words like *back-door, back-number, back-chat, to back-fire* are more clearly compounds than *journey back*, which is rather a word-group than a compound, as is proved by the form of its plural: *journeys back*. And the same holds good for *home-bird, home counties, home front, home thrust* as against *our return home*, and for *outboard (motor), outbound (ship), outcast, outlaw, outstation*, compared to *the way out*.

The following quotations will enable the reader to test the theory set forth above.

1. She flopped down on the side of the bed and stared at the coloured print on the wall opposite. K. Mansfield, *The Doll's House*, p. 73.

2. Clouds of dust flew up round her, and when one little rug escaped and flopped down to the avenue below like a fish, she leaned over the balcony, shaking her fist and the broom at it. Lured by the noise, an old gentleman came to a window opposite and cast an eye of approval upon the industrious girl. Ib. p. 87.

3. She sat at the dining-room window facing the street. It was a bitter autumn day; the wind ran in the street like a thin dog; the houses opposite looked as though they had been cut out with a pair of ugly steel scissors and pasted on to the grey paper sky. Ib. p. 178.

4. With these reflections, both pious and snug, I put on my hat, groped my way along the dark passage and ran down the five flights of stairs into the Rue St. Léger. There was a garden on the opposite side of the street, through which one walked to the University. Ib. p. 88.

5. The Macdonalds lived in the next-door house. Ib. p. 70.

89. It will, we trust, meet with no contradiction when we venture to state that a man who says *between you and I* or *for you and she* will not, for that reason, go the length of saying *between him and I* and still less *between he and I*. The inference is clear: the nominatives in *between you and I, for you and she* and similar collocations are only found in conjunction with *you*, and are due to the fact that that pronoun has no oblique case. Its only form *you* being used in all functions (except the genitive, of course), it is taken for a nominative like *I, he, she, we* or *they* and is followed up by another nominative for the sake of syntactic parallelism. 'The second pronoun is far enough away from the preposition for us not to feel any incongruity'. (Dr. Wood).

We might leave it at that, but Dr. Wood raises another point in connexion with the sentences quoted which may interest our readers. '..... a more important consideration is perhaps that *for* is not felt to govern the pronoun combinations *you and she* and *you and I* as it does if

we say *There is plenty of work for you and she (or you and I) to do*. The meaning of the sentence quoted is not that it would be as well for *you and she (or her)*, but for the patient, for the doctor or for the situation and its ultimate outcome. In the second sentence it is true we might infer that the proposed separation might be to the advantage of the persons concerned, but still that is not quite what the speaker is saying. *For you and I to separate* means something like *if you and I were to separate*. In each case the pronoun group is felt to be the subject of the infinitive rather than the object of the preposition, and so perhaps something akin to *It depends on who comes*, where *on* has as its object the whole clause *who comes*, and *who* is nominative as the subject of *comes*. Even if we were to reverse the order and put first a pronoun which has a distinctive accusative form, I think there would still be a temptation to use the nominative (*for she and her sister to get water; for I and my wife to separate*). It may be asked, then, why *for me to go away*? We should scarcely say *for I to go away*; but then, although, as stated above, we might say *for she and her sister to get water*, it is unlikely that anyone would say *for she to get water*. It almost looks as if we are less conscious of case when we have a group, even if both members of the group are pronouns (*for she and I to separate*), than when we have a single pronoun.'

90. The delimitation of the spheres of the past tense and the perfect is a well-known difficulty to all students of English, not only to those who are still in the elementary stage of their studies. Yet the basic principle is in essence simple enough: the past tense is used when in the mind of the speaker there is no connexion between a past activity, occurrence or state and the present time, while the perfect is used when there is some such connexion. But the practical application of this criterion is made difficult by the fact that the use of the two modes of expression depends on the imponderable factor of what is going on in the mind of the speaker at the moment of speaking, and how is the poor foreign student of English to know that? As often as not there is no outward indication in the sentence to guide him. It is often erroneously thought that an adjunct indicating past time necessarily entails the use of a past tense. This is by no means true. Sentences containing a past tense may be without such an adjunct (*Where did you buy that hat? — Did you ring, sir?*), while sentences with a perfect may have one:

I have never seen Bolton Woods looking like that before, and hardly dare hope to see them like that again. Priestley, *English Journey*, ch. VI. 4.

Haven't we met before?

Prince Henry has decided to travel to Tokio by the overland route. Twice already he has visited Japan, in 1898 and 1900. Standard, 16/8, 1912.

The motor has relegated the cabriolet to the coach-house long ago. Daily Sketch, 22/8, 1912.

As Skeat has shown long ago, English *toy* is cognate with Dutch *tuig*. (Reference lost).

The presence or absence of adjuncts indicating past time, then, does not necessarily play a part; the dividing principle is and remains: is there in the mind of the speaker some connexion with the present time or is there not? In our quotation there are two connexions, one with present time (*We have discussed this affair*, so we know all about it) and one with past time (*last night*). The use of the perfect is due to the fact that the former consideration outweighs the latter in importance. The principal thing is that we are conversant with all the facts; the time when we learned about them is of secondary importance. Parellel considerations determine the use of the perfects in the other examples, as the reader will see for himself.

XXXI

91a. Beryl was alone in the living-room when Stanley appeared, wearing a blue serge suit, a stiff collar and a spotted tie. K. Mansfield, *The Garden Party*.

After such an emotional experience she wished to be alone with her own thoughts. Warwick Deeping, *Marriage by Conquest*, ch. 28.

b. 'Why', she said, 'if it isn't lonely heart.' And to his astonishment she was all by herself in a desert of chairs. "They've gone to the Gents", she said.

The first walk I ever took, all by myself, was from the village church to the Gleziska; that was a proud day. Norman Douglas, *Together*, p. 210.

Is there any difference between *being alone* and *being by oneself*?

92a. The devil, in fact, when he dresses himself in angel's clothes, can only be detected by experts of exceptional skill ... Samuel Butler, *The Way of All Flesh*, ch. XIX, p. 82 (Penguin).

In his shirt and trousers he was a comparatively slim gentleman, who walked across the bedroom to the bathroom with no more pugnacious purpose than that of washing himself. G. K. Chesterton, *The Wisdom of Father Brown* III, p. 83.

b. Get up and dress quickly. Wyld, *Universal Dict. of the Engl. Language*, s.v. *dress*.

In the kitchen cooking and eating go forward side by side, and there the family sleep at night. Anyone who has a fancy to wash must do so in public at the common table. R. L. Stevenson, *Travels with a Donkey in the Cevennes*.

When do we use *to dress, wash, shave*, when *to dress, wash, shave oneself*?

93a. One time, when my brother and I had been there two or three days, on our return to Ardnacrannach we found our two younger sisters greatly excited, with stories of a strange visitor they had had the night before. L. A. G. Strong, *The Burial Race*, in *Albatross Book of Short Stories*.

His school and he produced an excellent impression, and in August I began to be one of the pupils. Sir E. Gosse, *Father and Son*.

b. He said it would be best to send my brother and myself away out of danger, so we were sent over here to a cousin of my father's. L. A. G. Strong, *The Burial Race*, l.c.

He had no wish to converse with her: that his bright lady and himself formed one group, exclusively their own, and containing no others in the world, was enough. Hardy, *Far from the Madding Crowd*, ch. 22.

When do we find groups of the type *my brother and I*, when *my brother and myself*?

Answers and comments may be sent to

Frans Halsstraat 21,
Haarlem (Holland).

P. A. ERADES.

Brief Mention

Anglo-Saxon Finds near Rainham, Essex, with a Study of Glass Drinking-horns. By VERA I. EVISON, F.S.A. Communicated to the Society of Antiquaries. Oxford: Printed by Charles Batey for the Society of Antiquaries of London. 1955. [From *Archaeologia*, Vol. XCVI, 159-195, with XI plates.]

This report, by a prominent member of the younger generation of Anglo-Saxon archaeologists, is of considerable interest to students of Old English civilization. The Rainham finds have added to our information about the people of southern Essex by revealing that they were in no way isolated by the fens, forests, and the sea, but that in the sixth and early seventh centuries they bought wares from merchants from the Cambridge region and East Anglia, as well as from Kent and the Continent. Or they may have made summer expeditions to these places to buy or otherwise acquire such goods for themselves in the manner of the Vikings of a later period.' The report is illustrated by drawings and a large number of excellent photographs. — Z.

Cheshire Place-Names. By SIMEON POTTER. Liverpool: Historic Society of Lancashire and Cheshire. 1955. 26 pp.

In this pamphlet, reprinted from Volume 106 of the Transactions of the Historic Society of Lancashire and Cheshire, Professor Potter surveys the ancient place-names of the county of Cheshire, which he classifies as 'prehistorically Celtic, substantially Anglian, partially Scandinavian, and sporadically Norman-French'. The first group includes a number of village-names and most of the river-names, Mersey (O.E. *mæres ēa* 'boundary river') being a conspicuous exception. Among the Anglian toponyms are four *-ingham* or *-incham* forms and over a score ending in *-ington*, besides numerous names consisting of a personal name followed by a generic term denoting either a habitation (like Elton *Ellan tun* 'Ella's farm') or a geographical feature (like Huxley *Hōces lēah* 'Hōc's glade'). Besides these there are many monothematic names like Barrow ('grove') and Rode ('clearing'; cf. Dutch Roden, Rolduc, Kerkrade). Birkenhead, with *k* for *ch*, probably shows Old Norse influence, which is further evident in such names as Whitby and Hulme (ODan *húlmr* 'island in a fen'), pointing to a Danish colonization and settlement that extended over a wide area, north into Lancashire and south-east into Staffordshire. The creation of the Anglo-Norman earldom of Chester in 1071 accounts for such a name as Malpas 'bad or difficult step or passage', a bad patch in the old Roman road. Incidentally, Prof. Potter does not share Ekwall's doubt whether Stretton near Malpas really means

'tūn (farm) on or near a Roman road.' 'The precise course taken by Watling Street from Aldford to Malpas has not yet, it is true, been traced, but there is no reason to doubt that it passed through or near Stretton.'

The argument is illustrated by maps showing the distribution of various types of place-names and by a number of photographs. — Z.

A Handbook of Middle English. By FERNAND MOSSÉ.
Translated by JAMES A. WALKER. Baltimore: The Johns
Hopkins Press. 1952. xxiv + 495 pp. \$5.50.

An announcement of the American version of Prof. Mossé's *Manuel de l'Anglais du Moyen Age*, II: *Moyen Anglais*, is long overdue. A comparison of the two editions reveals few differences other than the linguistic medium and the fact that the Notes and the Glossary are now bound in one volume with the Grammar and the Anthology. Bibliographies have been brought up to date; some misprints have been corrected, though *donaria multa* in the Latin text of *Ancrene Wisse* still appears as *donariam ulta*, *utpote* in Higden's *Polychronicon* is still *uptote*, and in 'Blow, Northern Wind', l. 7 still reads *Menksful*, though the Glossary has *menskful*. The Preface, with its echoes from the New Linguistics (the proper meaning of a word is paraphrased as 'the response it should elicit', etc.), is a new feature; opinions may differ as to whether it is a real gain. European students will probably continue to use the original edition of this excellent manual. — Z.

Books Received

1954

The Tragedies of George Chapman. Renaissance Ethics in Action. By E. REES. Cambridge, Mass.: Harvard University Press. 223 pp. \$4.50.

Religion and Art of William Hale White ("Mark Rutherford"). By W. STONE. Stanford, California: Stanford University Press. vii + 240 pp. \$3.00.

Grundzüge der englischen Sprache. Von W. AZZALINO. Halle(Saale): VEB Max Niemeyer Verlag. 95 pp.

1955

An Old English Grammar. By R. QUIRK and C. L. WRENN. (Methuen's Old English Library.) London: Methuen. x + 166 pp. 9s. 6d.

Juliana. Edited by R. WOOLF. (Methuen's Old English Library.) London: Methuen. ix + 90 pp. 8s. 6d.

Kampfrune und Buchschreibersymbole. Von H. CH. MATTHES. (Sonderdruck aus Monumentum Bambergense, Festschrift für Benedikt Kraft zum 65. Geburtstag.) München. 367-377.

Cheshire Place-Names. By S. POTTER. Liverpool: Historic Society of Lancashire and Cheshire. 26 pp. [See Brief Mention.]

The Proverbs of Alfred. By O. ARNGART. (Skrifter utg. av Kungl. Hum. Vetenskaps-samfundet i Lund. XXXII : II.) II. The Texts edited with Introduction, Notes and Glossary. Lund: C. W. K. Gleerup. vii + 269 pp. + 4 plates. Sw. Kr. 25.—.

A Middle English Metrical Paraphrase of the Old Testament. II. Edited by U. OHLANDER. (Gothenburg Studies in English V.) Stockholm: Almqvist & Wiksell. 112 pp. Price Sw. Kr. 12.

Middle English Dictionary. HANS KURATH, Editor; SHERMAN M. KUHN, Associate Editor. Plan and Bibliography. 105 pp. *Id.*, Part F. 4. 757-952 pp. Ann Arbor: University of Michigan Press. Price \$ 3.00 each.

Essays on Middle English Literature. By D. EVERETT. Edited by PATRICIA KEAN. Oxford: at the Clarendon Press. xi + 179 pp. 18s. net.

Bibliography of Chaucer, 1908-1953. By D. D. GRIFFITH. (University of Washington Publications in Language and Literature, Volume 13, June, 1955). Seattle: University of Washington Press. xviii + 398 pp. Price \$ 5.00.

Troilus en Criseyde. Gedicht door GEOFFREY CHAUCER omstreeks 1385 en nu verdietst door ADRIAAN J. BARNOLW. Haarlem: H. D. Tjeenk Willink & Zoon. xvi + 304 pp. Fl. 12.50.

The Origin of the Theater. An essay by B. HUNNINGHER. With 48 illustrations. The Hague: Martinus Nijhoff. Amsterdam: Em. Querido. 139 pp. Cloth fl. 14.50.

English Religious Drama of the Middle Ages. By HARDIN CRAIG. Oxford: at the Clarendon Press. vi + 421 pp. 42s. net.

Die Tragödie vor Shakespeare. Ihre Entwicklung im Spiegel der dramatischen Rede. Von W. CLEMEN. (Schriftenreihe der Deutschen Shakespeare-Gesellschaft, Neue Folge Band V. Heidelberg: Quelle & Meyer. 270 pp. Cloth, DM 15.—.

Edward II. (The Works of Christopher Marlowe, General Editor: R. H. Case.) Edited by H. B. CHARLTON & R. D. WALLER. Revised by F. N. LEES. London: Methuen & Co. Ltd. ix + 244 pp. 18s. net.

On Editing Shakespeare and the Elizabethan Dramatists. By FREDSON BOWERS. Published for the Philip H. and A. S. W. Rosenbach Foundation by the University of Pennsylvania Library. London: Cumberlege. 131 pp. Price 21/— net.

Shakespeare's Use of Music. A Study of the Music and Its Performance in the Original Productions of Seven Comedies. By J. H. LONG. Gainesville: University of Florida Press. xv + 213 pp. Cloth \$ 5.50; Paper \$ 4.75.

The Copy for the Folio Text of Richard III. With a Note on the copy for the folio text of King Lear. By J. K. WALTON. Auckland University College, Monograph Series, No. 1, 164 pp. Price £1 (cloth) or 15s. (paper).

Deception in Elizabethan Comedy. By J. V. CURRY, S.J. Chicago: Loyola University Press. 197 pp. \$ 3.50.

English Stage Comedy. Edited with an Introduction by W. K. WIMSATT, Jr. (English Institute Essays. 1954.) New York: Columbia University Press. x + 182 pp. Price \$ 3.50.

Milton and the Angels. By R. H. WEST. Athens (USA): The University of Georgia Press. ix + 237 pp. \$ 4.50.

Seventeenth Century Biographies. By V. DE S. PINTO. (Reader's Guides, Second Series 5.) Published for the National Book League at the University Press, Cambridge. 32 pp. 2s. 6d.

The Major Satires of Alexander Pope. By R. W. ROGERS. (Illinois Studies in Language and Literature: Vol. 40.) Urbana: The University of Illinois Press. ix + 163 pp. Price \$ 4.00 cloth; \$ 3.00 paper.

Pope's Dunciad. A Study of its Meaning. By A. L. WILLIAMS. London: Methuen. ix + 162 pp. 18s. net.

Young Samuel Johnson. A Biography by J. L. CLIFFORD. London: W. Heinemann Ltd. xv + 367 pp. 30s net.

Die typischen Erzählsituationen im Roman. Dargestellt an *Tom Jones*, *Moby-Dick*, *The Ambassadors*, *Ulysses*, u.a. Von F. STANZEL. (Wiener Beiträge zur englischen Philologie, LXII.) Wien-Stuttgart: Wilhelm Braumüller. 176 pp. Price Du. Fl. 19.80.

Dickens and his Readers. Aspects of Novel-Criticism since 1836. By G. H. FORD. Published for the University of Cincinnati by Princeton University Press. xvii + 318 pp. Price \$ 6.00.

Thackeray. The Uses of Adversity. 1811-1846. By G. N. RAY. New York: McGraw-Hill Book Company, Inc. xiii + 537 pp. \$ 7.00.

William Makepeace Thackeray's Contributions to the Morning Chronicle. Now First Reprinted. Edited by GORDON N. RAY. Urbana: University of Illinois Press. \$ 3.50.

Das persönliche Menschenbild Matthew Arnolds in der dichterischen Gestaltung. Von G. MÜLLER-SCHWEFE. (Buchreihe der Anglia, Zeitschrift für englische Philologie, 6. Band.) Tübingen: Max Niemeyer Verlag. 292 pp. Geh. DM 30.—.

Whitman's Manuscripts. Leaves of Grass (1860). A Parallel Text, Edited with Notes and Introduction by FREDSON BOWERS. The University of Chicago Press. lxxiv + 264 pp. Price \$ 7.50.

Walter Pater. The Scholar-Artist. By LORD DAVID CECIL. Cambridge University Press. 30 pp. 2/6 net.

D. H. Lawrence. A Basic Study of his Ideas. By M. FREEMAN. Gainesville: University of Florida Press. vii + 277 pp. \$ 5.00.

Lectures on Some Modern Poets. By Members of the Department of English, Carnegie Institute of Technology. Pittsburgh: Carnegie Press. 90 pp. \$ 1.00.

The Fire and the Fountain. An Essay on Poetry. By JOHN PRESS. Oxford University Press. London: Cumberlege. 256 pp. 25s. net.

ROBERT LOWELL. *Poesie 1943-1952.* A Cura di R. ANZILOTTI. Edizioni Fussi. Firenze: Casa Editrice Sansoni. 98 pp. [See Review.]

The Novello Cowden Clarke Collection. University of Leeds: The Brotherton Library. 19 pp. 2/—.

A Survey of English Institutions. By C. A. BODELSEN. Fourth Edition. København, H. Hagerup. 222 pp.

The Scottish National Dictionary. Volume IV. Part iii. *Galti—Goun.* Edinburgh: The Scottish National Dictionary Association Ltd. 241-368.

The Year's Work in Modern Language Studies. By a Number of Scholars. Edited for the Modern Humanities Research Association ' S. C. ASTON. Vol. XVI, 1954. Cambridge University Press. viii + 519 pp. Price 60s. net.

Newsletter of the European Association for American Studies. Editor: SIGMUND SKARD. 1. Year, 1955, 1-2. Salzburg, Austria. 36 pp. Subscription 60 Austrian Schillings for two years.

1956

An Introduction to Anglo-Saxon England. By P. H. LAIR. Cambridge: at the University Press. xvi + 382 pp. 30s. net.

The Jacobean and Caroline Stage. Plays and Playwrights. By G. E. BENTLEY. Oxford: at the Clarendon Press. 1956. Vol. III: xi + 470 pp. Vol. IV: 471-959. Vol. V: 961-1456. Price in the U.K.: £ 7.7.0. net.

The Tightrope Walkers. Essays on Mannerism in Modern English Literature. By G. MELCHIORI. London: Routledge & Kegan Paul. ix + 278 pp. 25s. net.

Links Between Poetry and Prose in Milton

Many there be that complain of divine Providence for suffering Adam to transgress. Foolish tongues! when God gave him reason, he gave him freedom to choose, for reason is but choosing, he had been else a mere artificial Adam, such an Adam as he is in the motions.

What pleasure I from such obedience paid,
When Will and Reason (Reason also is choice)
Useless and vain, of freedom both despoild,
Made passive both, had serv'd necessitie,
Not mee. They therefore as to right belongd,
So were created, nor can justly accuse
Thir maker, or thir making, or thir Fate;

The first passage comes from *Areopagitica*,¹ the second from *Paradise Lost*.² It is not uncommon for a poet to versify his own original prose sentence in this way — 'reason is but choosing' to 'Reason also is choice'; the phenomenon has no special importance by itself. But editors of Milton's poems have been so concerned with the classics that they have included only a few references to Milton's own work, especially the prose; whereas some part of his writings could be almost as fully cross-referenced as the Bible. Milton, more than most poets, tended to repeat himself — his dominant opinions and visions were comparatively few and simple, and they recur throughout his works often in much the same language. The only large-scale study of Milton's habit is by Professor Le Comte; but his book,³ subtitled 'Verbal and Psychological Pattern in Milton', treats the subject from a biographical rather than a critical point of view; and the material is amassed, not pointed into relief. One or two of my own suggested links between Milton's prose and poetry are mentioned by Professor Le Comte, and doubtless many others are given obscurely in annotations to various editions. But my work has been independent and my results obtained by memory and association of ideas; so that though less exhaustive than concordance-checking, they are probably more accurate critically, and limited to those matters which have some importance — phrasal repetitions often have merely psychological interest. I have restricted myself to links between the prose and the poetry because the subject is very large, and in any case repetitions within the poems are usually observed by the general reader, though it may be subconsciously. I propose to discuss the prose-poetry links under four headings: symbolical, metaphorical, descriptive and verbal; but these are not rigid divisions, and there will also be incidental references to links between the poems.

¹ *The Prose Works of JM* (5 vols., London, 1848-53) (Bohn), ii.74. So *passim* for prose quotations.

² III.107.

³ *Yet Once More* (New York, 1953).

The symbolical group is the most important. A few of Milton's remarks in his prose can be used to suggest symbolical meanings or equivalences for items in his poems. The chief of these symbols concern Satan, God and Samson. I shall deal with only the first two here, because of the suggestions that *Samson Agonistes* is an unfinished poem,⁴ and dates from about 1648.⁵

In the *Reason of Church Government*, Milton sees Satan as a bishop: for Lucifer, before Adam, was the first prelate angel; and both he, as is commonly thought, and our forefather Adam, as we all know, for aspiring above their orders, were miserably degraded. ii.450.

The context is ironical: Milton is replying to apologists for prelacy who have gone back to Adam for justification. But in *Paradise Lost* V, where Satan is most often called Lucifer, he also appears as a shepherd:

His count'nance, as the Morning Starr that guides
The starrie flock, allur'd them, and with lyes
Drew after him the third part of Heav'ns Host: 705.

If we remember the prose, these lines make Satan a type of the false shepherd, a bishop out of *Lycidas*. It is certain that Milton saw Satan and his powers in general as representatives of prelacy: in the Smectymnuus pamphlet he defends his polemical violence because 'in times of opposition, when either against new heresies arising, or old corruptions to be reformed', the 'cool unpassionate mildness of positive wisdom is not enough to damp and astonish the proud resistance of carnal and false doctors'; it is then, he says, that

Zeal, whose substance is ethereal, arming in complete diamond, ascends his fiery chariot, drawn with two blazing meteors, figured like beasts, but of a higher breed than any the zodiac yields, resembling two of those four which Ezekiel and St John saw; the one visaged like a lion, to express power, high authority, and indignation; the other of countenance like a man, to cast derision and scorn upon perverse and fraudulent seducers: with these the invincible warrior, Zeal, shaking loosely the slack reins, drives over the heads of scarlet prelats, and such as are insolent to maintain traditions, bruising their stiff necks under his flaming wheels. iii.129.

This is very like the Son's final charge in Ezekiel's chariot:

thou that day
Thy Fathers dreadful Thunder didst not spare,
Nor stop thy flaming Chariot wheels, that shook
Heav'ns everlasting Frame, while o're the necks
Thou drov'st of warring Angels disarraid. III.392.
O're Shields and Helmes, and helmed heads he rode
Of Thrones and mighty Seraphim prostrate, VI.840.

Thirdly, Milton describes the prelates in terms of a dragon in *Reason*

⁴ A. H. Gilbert, 'Is SA Unfinished?', *PQ*, XXVIII (1949), 98-106.

⁵ W. R. Parker, 'The Date of S.A.', *ibid.*, 145-66. See also E. M. Clark, 'Milton's Earlier Samson', *Univ. of Texas Bulletin* (Studies in English, 5) (1927), 144-54, which makes the obvious links with RCG (ii.506), *Areo.* (ii.94), etc.

of *Church Government*, as he describes Satan in *Paradise Lost* II and X: the prelates, he says, are worse even than wolves; they are like

that huge dragon of Egypt ... his mighty sail-winged monster ... Nor will any one have reason to think this as too incredible or too tragical to be spoken of prelaty, if he consider well from what a mass of slime and mud the slothful, the covetous, and ambitious hopes of church-promotions and fat bishoprics, she is bred up and muzzled in, like a great Python, from her youth, to prove the general poison both of doctrine and good discipline in the land ... till like that fen-born serpent she be shot to death with the darts of the sun, the pure and powerful beams of God's word. ii.505-6.

Even before this, in the *Nativity Ode*, Satan had been 'th'old Dragon under ground' ('68); in *Paradise Lost* II he spreads 'his Sail-broad Vannes' (927), a conventional epithet but one which is part of a continued series of maritime images for Satan on his voyage through space; and finally in Book X he is metamorphosed into a dragon,

larger then whom the Sun
Ingender'd in the *Pythian* Vale on slime,
Huge *Python*,

529.

There was of course a division in Milton's mind over Satan: he represented evil in various forms, but some of his characteristics — such as power, royalty, heroism, rebelliousness — Milton admired when put to good uses. But he did not admire prelaty. We guess Milton's partial admiration for Satan from the power of his verse when describing him or reporting his speeches; but the same power appears in the prose when he is attacking bishops. It is a power which recognises the strength of his adversaries; a destructive power. It is true that in the prose this literary power never has the effect of making his readers like the bishops, whereas in *Paradise Lost* that does happen sometimes; but it remains correct to say that Milton celebrated the *defeat* of Satan as the defeat of prelaty. Satan's victories he could only admire, but he enjoyed smashing him all the same. His basic attitude to Satan remained what it was to the prelates in the *First Defence*:

Let me therefore enter upon this noble cause with a cheerfulness, grounded upon this assurance, that my adversary's cause is maintained by nothing but fraud, fallacy, ignorance, and barbarity; whereas mine hath light, truth, reason, the practice and the learning of the best ages of the world, on its side. i.6.

Satan, 'the Adversary of God and Man' (II.629), is in *Paradise Lost* verbally linked with fraud and barbarity: he is the 'Artificer of fraud' (IV.121); the disaffection of the angels is a 'perfidious fraud' (V.878); and it is 'circumvented thus by fraud' that Man falls (III.152) — there are many other references. As for the barbarity, one of Satan's supreme moments is this:

HIGH on a Throne of Royal State, which far
Outshon the wealth of *Ormuz* and of *Ind*,
Or where the gorgeous East with richest hand
Shows on her Kings *Barbaric* Pearl & Gold,
Satan exalted sat,

II.1.

It is magnificent, like an archbishop in mitre and cope; but the 17th century opinion of oriental monarchy was not high; and Milton himself, further on in the *First Defence*, quotes Aristotle who admitted that 'the Asiatic monarchy' was legal but still called it 'barbarous' (37). In this argument against the untouchable legality of monarchy we see something of Milton's apparently conflicting attitudes towards kingship. All through his early prose he protests that there is nothing wrong in the institution itself: 'for God forbid that we should separate and distinguish the end and good of a monarch, from the end and good of the monarchy, or of that, from Christianity' (*Of Ref.*, ii.391): the objection is to a bad king's abuse of his position, which he holds only under the social contract. We feel that in *Paradise Lost* God abused his position; but the difference is simply that God is God, not a human king, under no contract. For Milton God is in an untouchable legal position, by definition — God is in fact the source of all law; and a simple reading of *Paradise Lost*, undisturbed by what we know of Milton's life and times, would take the poem as a celebration of the victory of 'the rule of law'. Significantly, this conqueror is best expressed in some sort of Latin as, for instance, *legis ratio divinae*; because it is essentially a Roman, Stoic and inhuman conception, and what it defeats is romantic and oriental — the petty tyrannies of human kings, represented by Satan. Satan is attractive because he is human; but he is not humanised in order to make him attractive, but because he is opposed to God and represents an earthly monarch perverting God-given powers. Milton was not the only man to have conflicting feelings about these things: in the abstract, we all tend to sympathise with the rebel — until he rebels, then we change over to the side of the deposed power; later on, we sympathise with the new rebels who revolt against the original usurper, and when he in his turn is deposed we sympathise with him. This cycle of sympathy can be seen in its various stages in our attitudes to the English, French and Russian revolutions.

In contrast to Satan, God is unattractive, because unknowable, except

when thou shad'st
The full blaze of thy beams, and through a cloud
Drawn round about thee like a radiant Shrine,
Dark with excessive bright thy skirts appear,
Yet dazle Heav'n, that brightest Seraphim
Approach not, but with both wings veil thir eyes.

III.377.

This imagery of light, constantly used for God in *Paradise Lost*, is used in the prose for personified Truth. There are many references, but a close parallel to the lines above is this early example from Milton's fifth Academic Exercise:

For invincible Truth has within herself strength and to spare for her own defence, and has no need of any other help; and though she may seem to us at times to be hard pressed and beaten to the ground, yet she maintains herself ever inviolate and uninjured by the claws of Error, even as the sun, who often shows himself to human eyes obscured

and darkened by clouds, but then drawing in his beams and gathering together all his splendour, shines forth again in blazing glory without spot or stain.⁶

Belial wisely remarks in Pandemonium that if the devils were to attack God by force, he

All incorruptible would on his Throne
Sit unpolluted, and th'Ethereal mould
Incapable of stain would soon expel
Her mischief, and purge off the baser fire
Victorious.

II.138.

The passage of college Latin also links up with the passage quoted earlier from *Reason of Church Government*, about the defeat of the prelatical dragon by 'the darts of the sun, the pure and powerful beams of God's word'. In *Paradise Lost* God and the sun are equated in description,⁷ and there is throughout an implicit pun on Son-sun. The Son is 'God's word' in the prose, the Logos; and it is he, always described in terms of the blazing light his face receives from the Father, who defeats the host of Satan. His power is visual; whatever the chariot of Ezekiel's vision may symbolise in the Old Testament, in *Paradise Lost* the verbal emphasis is on its eyes: its 'Wings were set with Eyes, with Eyes the Wheels Of Beril' (VI.755):

on either side tempestuous fell
His arrows, from the fourfold-visag'd Foure,
Distinct with eyes, and from the living Wheels,
Distinct alike with multitude of eyes,
One spirit in them rul'd, and every eye
Glar'd lightning, and shot forth pernicious fire
Among th'accurst,

VI.884.

The rhetorical artifice here — *epizeuxis*, *anaphora*, *antistrophe*, half-rhyme, etc. — suggests the allegorical nature of the description. As an episode, the War in Heaven seems, as it did to Dr Johnson, rather silly; but judged by the prose it symbolises the dispersal of ignorance and error by the power of Truth's brightness — a power shared by love in Milton's allegory of Eros and Anteros in the *Doctrine of Divorce*: soaring like an eagle, Eros 'darts out the direct rays of his then most piercing eyesight upon the impostures and trim disguises that were used with him' (iii.195). References to the prose could be multiplied to show what Milton had in mind here, that the fate of the rebel angels is like that of 'the old idolaters' of the Greek empire, who found themselves 'blasted, and driven back by the prevailing light of the scripture' (*Prel. Ep.* ii.434).

These correspondences, though fairly obvious, are worth pointing out

⁶ *Private Correspondence and Academic Exercises*, trans. & ed. P. B. & E. M. W. Tillyard (Cambridge, 1932), pp. 84-5. So *passim* for letters and exercises.

¹ E.g., the angels stand round God in Heaven like planets round the sun (III.60, &c.; cf. III.382 with IV.34); 'fountain of light' is used for the sun (VII.364) as well as God (III.375; *PR* IV.249).

because of the general dissatisfaction with the representation of God and the Son in *Paradise Lost*. Raphael himself tells us to consider the battle in Heaven in allegorical terms of 'lik'ning spiritual to corporal forms' (V.673); but Mr. Wilson Knight sees all the Son's energy literally, as 'mechanic rather than natural'; he writes of the

bomb-like 'thunders', the electric poisoned-rayed chariot-eyes and 'pernicious fire' of the Son of God, riding to battle 'gloomy as night' (VI.832).⁸

It is true that Milton had a general tendency to describe things in mechanical terms, and that here, as elsewhere in the epic, we have a preview of 20th century science fiction. But this interpretation is not sufficient, and it takes into account only one of Milton's descriptive habits. Just as strong as the tendency to mechanics was his habit in the prose of using vision and light as images for the gospel, the Scriptures, the word, the Reformation, and for Truth; while dimness, purblindness, mist, represent ignorance, error, falsehood and obscurantism:

For assuredly no one could be persuaded into believing that if Truth were still a visitor to the earth, one-eyed and near-sighted Error could look upon her, the co-equal of the sun, without being altogether blinded and cast back once more into that lower world from which he originally came forth.
4th Ac.Ex., p. 73.

In the poem, these abstractions become the Father and the Son, Satan and his rebels.

The 17th century reader would of course accept the War in Heaven as a partial allegory more easily than we can; and its allegorical form accounts for the lack of variety, the concentration on images of light, the absence of realistic detail, which we object to in the descriptions of Heaven generally. But one of our objections remains: the relish for power displayed whenever the defeat of Satan is mentioned. We can guess from both prose and poetry that Milton liked power — most men do, of course. But, like the Hebrew prophets, his wish was to exercise power solely against those evil forces which he believed could not be weakened in any other way. As he explained, 'the cool unpassionate mildness of positive wisdom is not enough to damp and astonish the proud resistance of carnal and false doctors', and so in the prose he used fierce polemic, seeing himself as Zeal, 'bruising their stiff necks under his flaming wheels'. He may have been mistaken, but he was sincere; and in the poem this sort of power has to be turned against Satan. But he has metaphysical support as well: in the last chapter of *Eikonoklastes* he discusses the question decided at the court of Darius, 'that truth of all other things was the strongest'. Milton does not exactly agree, feeling that while 'truth is properly no more than contemplation' — that is, the Father in the epic — Justice is her agent: the Son. And Truth, in its active manifestation as Justice, never hesitates to use force when necessary:

justice in her very essence is all strength and activity; and hath a sword put into her

⁸ *The Burning Oracle* (O.U.P., 1939), p. 89.

hand, to use against all violence and oppression on the earth ... She never suffers falsehood to prevail, but when falsehood first prevails over truth [as it did in Heaven]; and that also is a kind of justice done on them who are so deluded [such as Adam and Eve] i.484.

Then Milton goes on to explain that such power can be abused, and it is against the abuse of Justice that he inveighs:

Though wicked kings and tyrants counterfeit her sword ... yet she communicates her power to none but such as, like herself, are just, or at least will do justice. For it were extreme partiality and injustice, the flat denial and overthrow of herself, to put her authentic sword into the hand of an unjust and wicked man, or so far to accept and exalt one mortal person above his equals, that he alone shall have the punishment of all other men transgressing, and not receive like punishment from men, when he himself shall be found the highest transgressor. 484-5.

That is why the battle in Heaven is 'unfairly' weighted against Satan when the Son arrives: the 'authentic sword' of Justice, her absolute power, belongs properly only to 'such as, like herself, are just'; and only God is absolutely just. The sword, of course, is double-edged; and when Satan tries to use it, he cuts his own head off.

The examples so far link *Paradise Lost* most closely with the early prose; but this may be because the earlier pamphlets stay more firmly in the reader's mind, and these large-scale symbols are most easily recognised in both prose and poetry. Thus, within *Paradise Lost* the first three books seem to have more links with the prose than the others, and they are links particularly with *Of Reformation*, although there are scattered references right up to the last pamphlets. Book X also connects a good deal with the prose, but the references are all scattered. *Paradise Regained* and the early poems do not have nearly so much connection with the prose as do *Paradise Lost* and *Samson Agonistes* (where the bonds are particularly strong). But of course the prose is close in mood and theme to the virile energy of *Paradise Lost* I and II, the theology of Books III and X, and the whole of *Samson Agonistes*: the links are sometimes useful for interpreting but not, I think, for dating the poems.

We may look now at a few of the images found in the prose which recur in the poems. It is often difficult to distinguish them from what I have called symbols, and some of the images also help us to interpret things in the poems allegorically. We have already noticed one or two — Satan 'sail-winged', for instance. There are two interesting images in *Paradise Lost* I which recall the prose: when the devils rise from the lake of fire they fly in formation like the 'pitchy cloud of Locusts' which plagued Egypt (340), and when they land on the shores of the lake they are

A Multitude, like which the populous North
Pour'd never from her frozen loyns, to pass
Rhene or the Danaw, when her barbarous Sons
Came like a deluge on the South.

351.

In the prose, locusts are twice used in a similar manner: Milton beseeches God in *Of Reformation* that the prelates may

not bring about their damned designs, that stand now at the entrance of the bottomless pit, expecting the watchword to open and let out those dreadful locusts and scorpions, to reinvolve us in that pitchy cloud of infernal darkness, where we shall never more see the sun of thy truth ... ii.417.

The second reference is in *Tenure*, where he speaks of the 'covetousness and fierce ambition' of the divines (explicitly Satanic qualities in the epic), 'which as the pit that sent out their fellow-locusts ha^t ever been bottomless and boundless' (ii.47). Thus the devils in a mass, as well as Satan, represent prelacy. The prose reference to barbarians is slight but significant: Milton starts his fifth Academic Exercise with an historical survey, including the Goths, Vandals, Huns, etc., who 'passed in a torrent over the whole of Italy' (p. 81). He goes on to explain his 'reason for enlarging on all this':

Whenever I consider and reflect upon these events, I am reminded afresh of the mighty struggle which has been waged to save Truth, and of the universal eagerness and watchfulness with which men are striving to rescue Truth, already tottering and almost overthrown, from the outrages of her foes. Yet we are powerless to check the inroads which the vile horde of errors daily makes upon every branch of learning.

Once again, God is seen as Truth, his enemies as Error; and in this link we can see a simile in the making and realise that it is not merely a scholarly ornament to the poem.

The 'careful Plowman' in Book IV of *Paradise Lost*, who 'doubting stands' in a simile between Gabriel's squadron of angels and the gigantic Satan, has always been a curiosity. What is he doing there? Obviously, he is meant to provide that temporal and spatial interval between the antagonists which is usual in all Milton's descriptions of combat; but he is curiously detailed for this function. He is actually part of a corn-simile for the angels' spears; the wind waves this corn, and the ploughman doubts

Least on the threshing floore his hopeful sheaves
Prove chaff. On th'other side *Satan* allarm'd
Collecting all his might dilated stood
Like *Teneriff* or *Atlas* unremov'd:
His stature reacht the Skie,

984.

Dr Tillyard's statement⁹ that the ploughman's doubt anticipates the weighing of Satan against Gabriel in the golden scales of Heaven is clearly correct; but it has interesting corroboration from the prose. In his *Animadversions* Milton scoffs at the Remonstrant's appeals to antiquity, which he allegorises in the shape of an

unactive and lifeless Colossus, that, like a carved giant terribly menacing to children and weaklings, lifts up his club, but strikes not, and is subject to the muting of every sparrow ... iii.66.

In the poem Satan, though magnificent, is also strangely inhibited. Milton goes on to declare that with the weapon of Scripture 'we shall not doubt

⁹ *Studies in Milton* (London, 1951), pp. 63-4.

to batter and throw down your Nebuchadnezzar's image, and crumble it like the chaff of the summer threshing-floors' (67). This is a quotation from Daniel's interpretation of Nebuchadnezzar's dream about his statue (*Dan.* ii.35); and it is also in Daniel that Nebuchadnezzar's son, Darius, sees the writing on the wall — 'TEKEL; Thou art weighed in the balances, and art found wanting' (v.27). Here we have an interesting example of a train of associations in the poet's mind — the golden scales which he had decided to end the book with suggested, before he reached them, 'the chaff of the summer threshing-floors'; and this provided him with the ploughman simile, which is nevertheless not a mere decoration but a careful comment on the situation. From this we can see again something of Milton's real feeling about Satan: in the poem Satan is never compared with Nebuchadnezzar's image, but he does resemble Daniel's description of 'This great image, whose brightness was excellent', which 'stood before thee; and the form thereof was terrible' (ii.31). Satan and the image are admittedly magnificent:

If you let him rest upon his basis, he may perhaps delight the eyes of some with his huge and mountainous bulk, and the quaint workmanship of his massy limbs; but if you go about to take him in pieces, ye mar him; and if you think, like pigmies, to turn and wind him whole as he is, beside your vain toil and sweat, he may chance to fall upon your own heads. 66.

It is difficult to separate the links between prose and poetry which may be described as 'descriptive' and 'verbal'. But in *Paradise Lost* we have a definitely descriptive phenomenon in the change of Hell from a real to an allegorical place in Book II. The style becomes highly rhetorical, and beside the firm realism of Book I we may feel that such things as 'harp-footed Furies' (II.596) and 'Gorgons and Hydra's and Chimera's dire' (628) are out of place. Dr. Tillyard has pointed out that these intrusive details represent the 'vague mental chaos' now being suffered by the devils.¹⁰ This again is supported by the prose: the function of Gorgons and Hydras, apparently misplaced in a unique and non-classical Hell, is made clear in Milton's first Academic Exercise where he speaks of those

who have ever felt the pangs of guilty consciences; they are beset by Sphinxes and Harpies, Gorgons and Chimaeras, who hunt their victims down with flaming torches in their hands. p. 62.

Thus the devils do not, after all, escape the pangs of remorse proper to a Christian hell, as Professor Waldock suggested they did.¹¹ And the Attendant Spirit in *Comus* shows that Milton was not blind to the value of allegorical interpretations of things 'worse Than Fables yet have feign'd, or fear conceiv'd' (*PL* II.626) when he declares that

¹⁰ *Ibid.*, p. 61.

¹¹ '*PL*' and its Critics (Cambridge, 1947), p. 94.

'tis not vain, or fabulous
 (Though so esteem'd by shallow ignorance)
 What the sage Poëts taught by th'heav'nly Mus*,
 Storied of old in high immortal vers
 Of dire *Chimera's* and enchanted Iles,
 And rifted Rocks whose entrance leads to hell,
 For such there be, but unbelief is blind.

513.

Another aid to understanding Milton's descriptive methods is the famous passage in *Reason of Church Government* beginning 'Time serves not now' (ii.478), where he discusses his literary ambitions. 'The Apocalypse of St. John', he writes,

is the majestic image of a high and stately tragedy, shutting up and intermingling her solemn scenes and acts with a sevenfold chorus of hallelujahs and harping symphonies:
 ii.479.

This is how Milton described Heaven in *Paradise Lost*. The place is different from the other scenes in the poem — aloof. This is because, I think, Milton saw it in terms of Greek tragedy, or possibly a masque.¹² It has its centrally-seated protagonist, its globes or curved ranks of hymning angels as chorus, its long set speeches and debates, a few formal properties such as roses and harps, and light effect. That is all — no scenery, no action in the sense of people doing things to other people as on an Elizabethan stage. And I think that in addition the other literary forms discussed in this prose passage are all incorporated in *Paradise Lost*: Paradise is the 'divine pastoral drama' of the *Song of Solomon*, 'consisting of two persons and a double chorus' (479): the chorus being God and Satan, or God and the Son perhaps, or their representatives Raphael and Michael (angels are the chorus in the tragedy drafts in the Cambridge Manuscript). Hell and its characters, and the War in Heaven, seem to be essentially in 'that epic form' mentioned on p. 478. Finally,

if occasion should lead, to imitate those magnificent odes and hymns, wherein Pindarus and Callimachus are in most things worthy, some others in their frame judicious, in their matter most an end faulty.
 479.

Here are the hymns of the angels, of Adam and Eve to the Creation (V.153 ff.) and of Eve to the seasons (IV.639 ff.), also foreshadowed in the Cambridge Manuscript. The presence of these different forms, as forms, in the one poem is also supported by Professor Grant McColley's

¹² Cf. in *Arcades* the 'sudden blaze of majesty ... Too divine to be mistook' (2), and the third stanza:

Mark what radiant state she spreads
 In circle round her shining throne,
 Shooting her beams like silver threads,
 This this is she alone,
 Sitting like a Goddess bright,
 In the center of her light.

See also the first four lines of *Comus*.

study of the different times of composition of the various parts¹³; and it is critically useful to recognise their presence because so many readers find *Paradise Lost* structurally weak and undulating in style.

One descriptive method for which Milton's poetry is notorious is also found in the prose: the geographical panorama. Two landscapes of this kind are used allegorically in the *Animadversions*. The first is aroused by the Remonstrant's remark,

Alas, we could tell you of China, Japan, Peru, Brazil, New England, Virginia, and a thousand others, that never had any bishops to this day. iii.65.

Milton replies :

O do not foil your cause thus, and trouble Ortelius; we can help you, and tell you where they have been ever since Constantine's time at least, in a place called Mundus alter et idem, in the spacious and rich countries of Crapulia, Pamphogonia, Yuronia, and in the dukedom of Orgilia, and Variana, and their metropolis of Ucalegonium. It was an oversight that none of your prime antiquaries could think of these venerable monuments to deduce episcopacy by; knowing that Mercurius Britannicus had them forthcoming.

He returns to *Mundus alter et idem* in the *Apology*, weaving a brief geographical allegory round 'Viraginea' and

Aphrodisia that pleasant country, that gave such a sweet smell to his nostrils among the shameless courtezans of Desvergonia ... iii.114.

Milton's geography could be as moral as Bunyan's if necessary, and his reference to Ortelius shows that his interest in the science was not always so solemn as that of present-day scholars. But in the *Second Defence* we have a forecast of his delight in taking a panoramic view of the world, though blind :

I seem to survey, as from a towering height, the far extended tracts of sea and land, innumerable crowds of spectators ... Here I behold the stout and manly prowess of the Germans ... there the generous and lively impetuosity of the French; on this side, the calm and stately valour of the Spaniard; on that, the composed and wary magnanimity of the Italian ... I now imagine that, from the columns of Hercules to the Indian Ocean, I behold the nations of the earth recovering that liberty which they so long had lost; i.220.

It is another of those visions for which the pamphlets are remarkable, and which make them prophetic rather than polemical; he writes with Churchillian authority.

Finally, a few of the verbal links — that is, repetitions which do not, at least on the surface, have value for the criticism of definite passages in the poems. There is an interesting example in the *Apology*, where Milton is defending the Reformation Parliament :

Nor did they deceive that expectation which with the eyes and desires of their country was fixed upon them: for no sooner did the force of so much united excellence meet in one globe of brightness and efficacy, but encountering the dazzled resistance of tyranny,

¹³ 'PL': *An Account of Its Growth & Major Origins, with a Discussion of Milton's Use of Sources & Literary Patterns* (Chicago, 1940), Chaps. XI & XII.

gave not over, though their enemies were strong and subtle, till they had laid her grovelling upon the fatal block; with one stroke winning again our lost liberties and charters, which our forefathers after so many battles could scarce maintain. iii.147.

Three passages in *Paradise Lost* echo this: firstly, the routing of the rebels out of Heaven by the Son, as already quoted — another example of Law's allegorical victory over 'the dazzled resistance of tyranny'. Secondly, the 'united force' breathed out by the devils as they marched through Hell (I.560). And, thirdly, the 'Globe of fierie Seraphim' which guarded Satan at the end of the council in Pandemonium 'With bright emblazonrie' (II.512). These are slight connections, but the dispersal of three references from a single paragraph of the prose through three different books of the poem indicates the freedom of Milton's associative processes; that, I think, rather than conflict between them. In such a case as this we may interpret from the prose that the devils on the march are, like Parliament, defeaters of tyranny; and at the same time, like Parliament, they are the tyrants when in Heaven. There is certainly a difference between the devils of Books V and VI and those of Books I and II, and the books were probably written some years apart (see McColley). But in this land of muffled echoes and drifting mists we cannot demand consistency of any man: it seems likely that Milton used not only a set of standard and unaltering symbols, but also another and much larger set of verbal phrases, such as 'united force' and 'globe of brightness', which represented conceptions in his mind of indifferent value — in contrast to the rigid 'goodness' of light symbols — and which could therefore be used in various contexts as they came to him.

There are many other verbal echoes, such as the 'reason is choice' passages quoted at the head of this essay. Two more may be mentioned: in *Paradise Lost* IV Satan, in the shape of a tiger eavesdropping on Adam and Eve, 'Strait couches close' (405); this is an echo of 'that deceitful and close-couched evil of flattery that ever attends' princes in *Animadversions* (iii.47), where the context also is similar: some princes have

thrust themselves under disguise into a popular throng, to stand the night long under eaves of houses, and low windows, that they might hear everywhere the utterances of private breasts ...

Is it fanciful to link this urban reference with the simile 200 lines earlier in Book IV about the thief who,

bent to unhoord the cash
Of some rich Burgher, whose substantial dores,
Cross-barred and bolted fast, fear no assault,
In at the window climbs, or o're the tiles;

188.

These lines, though a fine example of Milton's humour,¹⁴ do not tone in with the rest of the description of Paradise; and they are distinctly narrative, whereas the description of Adam and Eve themselves, for

¹⁴ See Tillyard, *op. cit.*, pp. 71-81.

instance, could well be a choric relic from the dramatic drafts and was probably written before the section containing this simile (see McColley, especially pp. 288-9). The simile itself ends on a note which certainly belongs to the prose:

So clomb this first grand Thief into Gods Fould:
So since into his Church lewd Hirelings climbe.

This is an explicit statement of the first prose-poetry connection that we discussed, the symbol of Satan as false pastor; it is not really necessary because Satan has at this point already been likened to a wolf leaping the fence of a sheepfold (183 ff.); and however evil Satan's intentions are, the grim tone does not belong to what is otherwise a lyrical description.

As a last example, it is usually assumed that the invocation to *Paradise Lost* VII describes Milton's position immediately after the Restoration, when he was in danger of arrest or possibly actually in prison. Professor McColley on this evidence dates Book VII at 1660 (pp. 300-01). Verity makes the same point, but undermines himself by referring also to similar pronouncements in *Samson Agonistes*, which he assumes to have been written at least seven years later. In fact, this sort of evidence is not reliable for dating Milton's work, because he so frequently repeats himself, and at such long intervals. In this invocation the most striking lines refer to the 'evil tongues' which encompass him, 'fall'n on evil dayes' (25); but these 'evil tongues' go back to 1642 when already he is 'forced ... to give a more true account of myself abroad' as a defence 'against the rancour of an evil tongue' (*Apology*, iii.96). A little further on in the invocation we have an appeal to Urania to

drive farr off the barbarous dissonance
Of *Bacchus* and his Revellers, the Race
Of that wilde Rout that tore the Thracian Bard
In *Rhodope*, where Woods and Rocks had Eares
To rapture, till the savage clamor dround
Both Harp and Voice; nor could the Muse defend
Her Son.

32.

In the context it certainly reads like an immediate personal reference; but again in 1642 Milton described the Irish as 'a barbarous crew of rebels' (*RCG* ii.472). This is an echo of sound rather than words, indicating a large field of association based on a sort of *umlaut* principle. And the prose again refers back to *Lycidas*:

What could the Muse her self that *Orpheus* bore,
The Muse her self, for her enchanting son
Whom Universal nature did lament,
When by the rout that made the hideous roar,
His goary visage down the stream was sent,
Down the swift *Hebrus* to the *Lesbian* shore.

58.

And yet again the prose itself echoes from various passages in *Comus*, such as 'He and his monstrous rout are heard to howl Like stabl'd wolves'

(533), and the air filled 'with barbarous dissonance' (550). There is finally 'th'idolatrous rout amidst thir wine' in *Samson Agonistes* (443). Milton did not usually turn the experience of the moment directly into poetry; what he did was to return again and again to the same experience and even the same words, for different occasions. In the case of this invocation it does seem likely that the reference is immediate because it does not have any function that I can see as an introduction to the story of Creation; but if we use that as evidence for dating the book at 1660, we must qualify it by Milton's other uses of the same language at different dates, some of them nearly thirty years earlier.

I have given enough examples to demonstrate Milton's repetitive habits. A knowledge of the repetitions will occasionally help us to elucidate a passage in the poems by reference to the prose; sometimes we are justified in bringing to the poems the allegorical methods so often used in the pamphlets. Often the images common to prose and verse will be enriched by a knowledge of their function in the other medium; while the verbal and phonetic echoes have chiefly a psychological interest, but may be used as a whole to counterbalance our natural tendency to read Milton's poems autobiographically. And if this century's scholars ever prepare an annotated edition of Milton's poems that will compare with those of the 18th century, they must include all the references to Milton's own other works, of which these are a brief selection, as well as the really less important and more obvious allusions to the Bible and the classics. It is true that many of the prose originals of the poetry themselves come eventually from the classics — Orpheus and the Thracian women from Ovid, for instance; but Milton was his own *gradus ad Parnassum*.

St. Catharine's College,
Cambridge.

J. B. BROADBENT.

Fall-Rise Intonations in English¹

According to Armstrong and Ward the fall-rise is 'very characteristic of southern English', while for Kingdon it is 'one of the most frequently occurring elements in English intonation'.² There is nevertheless disagreement among those who have dealt with such a feature. What is the unit? Do we see it in *You'll be* \searrow *sorry if you don't* \nearrow *go* as well

¹ The English here considered is the 'educated' speech of south-east England. For this reason K. L. Pike's *The Intonation of American English* is left out of account.

² A. and W., *Handbook of English Intonation*, 2nd. edition, Cambridge 1931, p. 65. R. Kingdon, 'The Teaching of English Intonation', in *English Language Teaching*, II, 5, 1948, p. 118.

as in *You'll be* √*sorry*, in *—You can* ∖*question it* equally with √*You can question it?*³ How is it used?

Eighteenth and nineteenth century writers on English speech were interested in the elocutionary placing of tones. The fall-rise is one of a number with which a word or syllable may be pronounced. Steele shows various extents of fall and rise, most considerable for 'the tones of passion',⁴ and Walker's 'five properties of the voice' include rise and fall, rising and falling 'circumflexes' and the monotone, excluded by Odell.⁵ A. M. Bell has four tones — simple fall and rise, compound fall and rise (fall-rise), which 'consists of an accented falling or assertive tone followed by an unaccented rising or interrogative tone', its beginning being 'pitched within the lower half of the voice in the less emphatic mode and in the upper half in the more emphatic'.⁶ Compound tones 'unite with the ordinary effect of the rising or falling termination a suggestion of antithesis or something previously understood; for instance, *Will you* with a rise on *Will* is a Simple Appeal, but with a fall-rise it becomes a Referential Appeal — the question is, in view of certain circumstances, whether you will'. The fall-rise indicates 'remonstrance' in the first mode (as in *Not √I!*) and 'threat' in the second (as in *Be√ware!*), both in unemphatic speech.⁷ The fall-rise also 'blends assertion with inquiry, as in insinuation; or imperativeness with appeal, as in warning; or gives the suggestion of antithesis to interrogation, or to an incomplete clause'.⁸ Plumptre associates 'circumflexes' with emphasis, and declares that an 'affirmative or positive clause' takes a rise-fall, and 'a negative or contingent clause' a fall-rise, 'on the words suggesting an antithesis'.⁹

³ The intonation marks used in my own examples should be read as follows: ∖ indicates that a fall in pitch occurs on the next syllable and that the pitch-line remains low and level (or rises slightly) until the next mark or a full stop is reached; √ indicates that a rise occurs on the next syllable, or begins from it and continues similarly; √ shows that the next syllable bears a fall, with a rise beginning immediately after it, or a fall and rise; — shows that the syllable following has a relatively level pitch.

Owing to difficulties of printing, signs used by some of the phoneticians quoted have had to be modified or replaced. The following are the principal changes: — An initial rise in Jones's and Palmer's fall-rise indications is not shown; Rippmann's fall-rise mark is shown before the word instead of above it; Jones's continuous wavy line and musical notes (*Outline*, 1st. edn.) and curves and dots marked on a 3-lined staff (O., 8th. edn.) have been converted, as also have Bell's similar staff, Coleman's superscript numbers, and the dash-dot system of Armstrong and Ward. For Jassem see Note 14. For minor changes students should consult the works mentioned.

⁴ J. Steele, *Prosodia Rationalis*, 2nd. edn., London 1779, pp. 85-6 and 191.

⁵ J. Walker, *The Melody of Speaking Delineated*, London 1787, pp. 8-9 and 16. J. Odell, *Essay on the Elements, Accents and Prosody of the English Language*, London 1806, Preface, v.

⁶ Bell's *Standard Elocutionist*, Edinburgh 1860, pp. 18 and 19. A. M. Bell, *Principles of Elocution*, 7th. edn., Washington 1899, p. 67.

⁷ *Ibid.*, p. 70.

⁸ *St. Elocutionist*, p. 19. Bell gives no example of such a clause.

⁹ C. J. Plumptre, *King's College Lectures on Elocution*, London 1883, pp. 174 et seq.

The twentieth century brought a shift of interest to polite conversation, phonetics now being not the elocutionist's but the foreign-language-teacher's handmaid. Rippmann, Sweet, Jones, Coleman, Klinghardt and Klemm, Palmer, Armstrong and Ward, Schubiger, Kingdon, Jassem, and Allen all name a fall-rise,¹⁰ but disagree on the other tones with which it contrasts. Most have also a rise, fall and rise-fall; Sweet, like Walker, these and a level tone; Coleman and Palmer a fall, high-rise and low-rise; A. and W. six other tones — level, rise, fall-rise-level, rise-fall and rise-fall-rise; Kingdon a rise, low rise, fall, rise-fall and rise-fall-rise; and Jassem level, falling, rising, rising-falling and rising-falling-rising tonal units. Klinghardt's fall-rise is Armstrong's Tune II, a gradual pitch-descent of stressed syllables to a final rise. Palmer distinguishes 'heads', e.g. inferior (as in *If you √can go*); superior (¬*If you √want one*); and scandent (¬*Not in √every case*).¹¹ Schubiger makes three fall-rise types, illustrated thus: (i) *They were writing √letters most of the √time*; (ii) *√I didn't notice any difference*; (iii) *He¬ knew what it √meant, more or √less*.¹² Kingdon's 'four main varieties' are created by tone division, as in (1) *You'll be √seen*, (2) *We must √go √now*, (3) *It'll be windier to √night*, and (4) *The √apples are √better than the √pears*.¹³ Jassem has (i) a simple fall-rise of what he calls one tonal unit, as in *It √can't be √wildly √interesting*, and (ii) a compound fall-rise consisting of such a unit 'followed by one or more rising or level tonal units' at the same or a higher pitch, as in *√Everyone's against me*. Jassem distinguishes between nuclear and prenuclear tunes, each with a low and a high fall-rise, as in *√Just like an actress* (nuclear low); *¬Is √that how she strikes you?* (nuclear high); *¬I'm √greatly dis √turbed* (prenuclear low); *¬I know ex √actly how you √feel* (pre-nuclear high).¹⁴

Phoneticians are equally at variance as to when the fall-rise is used. 'To give a warning', says Rippmann, and it 'implies that the statement

¹⁰ W. Rippmann, *Elements of Phonetics*, London 1899, p. 123. Cf. also *English Phonetics*, London 1931, p. 159. H. Sweet, *Primer of Spoken English*, 4th. edn., Oxford 1890, p. 3. Cf. also *Primer of Phonetics*, 3rd. edn., Oxford 1906, p. 70. D. Jones, *Outline of English Phonetics*, 1st edn., Leipzig and Berlin 1918, pp. 158-61; 8th. edn., Cambridge 1956, pp. 300-306. H. O. Coleman, 'Intonation and Emphasis', in *Miscellanea Phonetica*, International Phonetic Association, 1914, pp. 21-2. H. Klinghardt and G. Klemm, *Übungen im englischen Tonfall*, Cöthen 1929, pp. 52-5. H. E. Palmer, *English Intonation*, Cambridge 1922, p. 8. (In *A Grammar of spoken English* P. calls it a 'rise-fall-rise tone'. See p. 14, 2nd. edn.) Armstrong and Ward, *op. cit.*, p. 65. M. Schubiger, 'Intonation—Word-order—Provisional It', in *English Studies*, 1946, p. 132. Kingdon, *op. cit.*, p. 89. W. Jassem, *Intonation of Conversational English*, Wrocław 1952, p. 50. W. Stannard Allen, *Living English Speech*, London 1954, pp. 90-6.

¹¹ Palmer, *op. cit.*, pp. 40-2. A 'head' is constituted by any syllable(s) preceding the nucleus, which coincides with the stressed syllable, in the same tone-group, i.e. word or words containing one maximum of prominence.

¹² Schubiger, *op. cit.*, pp. 131-3.

¹³ Kingdon, *op. cit.*, pp. 118-120.

¹⁴ Jassem, *op. cit.*, pp. 55, 64, 66 and 116. (In the first three examples here quoted J.'s fall-rise sign shows only a slight rise; √ has been substituted. In the 4th example the fall element is slight and the rise considerable; √ has been substituted.)

made is subject to some qualification', as in *He didn't come* [∨]*yesterday* (but he might today) or *Is that* [∨]*all*? (Surely there is something else).¹⁵ According to Sweet: 'The compound rise expresses doubt of some implied statement, caution, warning, contrast, etc.', as in *Take* [∨]*care* and *I won't try it*; [∨]*you may*.¹⁶ Jones finds it where a final rise is emphasized for contrast (*It isn't* [∨]*BAD*), and occasionally elsewhere ([∨]*WE did what we were* [∨]*told*). It is also heard, he later added, where contrast is not obvious, especially in expressions of regret or entreaty (*I* [∧]*beg your* [∧]*pardon*; [∧]*Do come* [∧]*on*).¹⁷ Coleman regards the fall-rise as an intensified rise, and sees it too in contrasts, such as *He's either a* [∨]*fool* or a [∧]*hypocrite*. If of two contrasted words, says Coleman, one is repeated from a previous sentence, this bears the rise or fall-rise. A fall-rise can also show secondary prominence, as in *My* [∨]*uncle went to* [∧]*Malvern*, where a fall marks the most prominent word.¹⁸ Palmer's fall-rise is not used for questions and generally implies contrast (*I* [∧]*didn't say it was* [∨]*white*; *I said it was* [∧]*black*). It may also imply an unexpressed complement introduced by words such as *but*, *although* and *even if*, as in *Nobody* [∨]*wanted to go there* (but everybody *had* to), and it conveys an attitude of concession. A superior head is impressive, as in *Mind you don't* [∨]*fall* (a severe command), and a scandent head conciliatory, as in *Mind you don't* [∨]*fall* (a friendly warning).¹⁹ Armstrong and Ward use the term 'fall-rise' when the last stressed word is strongly emphasized as well as another, as in *We* [∧]*ALL used to do* [∧]*THAT sort of* [∧]*thing*. 'The implication may be ... some contrast in the mind of the speaker, some uncertainty, indecision, encouragement, warning, a wish to avoid appearing abrupt or dogmatic, a desire to continue the argument, a feeling of politeness: in all cases a lack of finality ... It is indicated with much stronger force when the fall-rise intonation is present'.²⁰ Schubiger's types are used (i) when 'the most prominent word' (e.g. *letters*) is followed by others 'that carry a certain weight', (ii) in 'an emotional form of statements and requests', often for contrast, but sometimes expressing 'psychological shades which almost defy definition' ([∨]*Do make haste*), and (iii) when the last part of the sentence (e.g. *more or less*) is independent.²¹ Kingdon calls his fall-rise 'suggestive and apologetic' and discovers warning in it too.²² But Jassem attributes

¹⁵ Rippmann, *Engl. Phon.*, p. 159.

¹⁶ Sweet, *Pr. of Sp. E.*, p. 33.

¹⁷ D. Jones, *op. cit.*, 1st edn., paras 728, 737; 8th edn., para 1056.

¹⁸ Coleman, *op. cit.*, pp. 21-4.

¹⁹ Palmer, *op. cit.*, pp. 82-3.

²⁰ A. and W., *op. cit.*, pp. 65 and 56. *Thing* is shown as unstressed, *that* thus being the last stressed syllable, Jones does not restrict the use of the term 'fall-rise' to the same extent. For instance, he does not require emphasis on a *previous* syllable. Cf. 1st edn., para. 728, and 8th edn., paras. 1051 and 1054.

²¹ Schubiger, *op. cit.*, pp. 131-3.

²² Kingdon, *op. cit.*, p. 5. Cf. also 'The Semantic Functions of Stress and Tone', *E.L.T.*, III, 7, 1949, espec. pps. 181-2, where K. says that the falling element of his undivided fall-rise introduces contrast.

the greatest variety of effect. In fall-rise nuclear tunes, he says, the 'evocative' rise predominates over the 'proclamatory' fall. The low fall-rise 'suggests longing, melancholy and weariness,' ($_I \vee$ *do so want to be a bridesmaid*) or 'bliss and enchantment' ($_I'm \vee$ *awfully happy*) or 'sympathy and compassion' (\vee *Poor girl*) or 'plaintiveness, disappointment, sullenness' ($_I \vee$ *knew you'd make difficulties*) or 'entreaty' (\vee *Please say that I may go*) or 'considerate or affectionate appeal' ($_Oh, _you \vee$ *are lazy*). The high fall-rise 'expresses stupefaction' and 'surprise combined with either incredulity or disapproval' ($_I \vee$ *beg your pardon*).²³ Finally, Allen declares that the 'implications' are 'of all possible kinds'.²⁴

There is a measure of agreement in what has been said about fall-rises, but disagreement is almost as obvious. British phoneticians of this century have, it seems, concerned themselves with roughly the same kind of speech. Most make it clear that a fall-rise may be spread over a number of syllables, and several mention that the fall and rise elements may vary in extent. But a fall-rise as one unit in a four-tone series (Bell, Palmer, etc.) is somewhat other than a fall-rise in a five-tone (Walker, Sweet) or six-tone series (Odell, A. and W.).²⁵ Moreover, hardly one agrees with another about the other tones. As to the circumstances in which a sequence of some kind of falling and some kind of rising intonation constitute a feature to which the name 'fall-rise' is given, there is marked discord. Even if Klinghardt and Klemm are left out of consideration, we have Armstrong and Ward not using 'fall-rise' for instances such as *I _KNEW you wouldn't _do it*,²⁶ whereas others in general do. Several deal with unnamed tone-patterns which some would consider as fall-rises, e.g. Rippmann with the contrast-pointing *He is more _knave than _fool*,²⁷ Coleman with instances such as *I never _had one be_fore*,²⁸ and Jassem with his full falling plus low rising ($_I'm \searrow$ *so* \rightarrow *sorry*) and low falling plus low rising 'tunes' ($_It \searrow$ *certainly \searrow looks \nearrow like it*).²⁹ Schubiger and Coleman both say that a fall-rise can mark secondary prominence, but it is not the same fall-rise to which they refer: primary prominence in Schubiger's is marked by the fall element, in Coleman's by a separate fall. Similarly the fall-rise used in *I beg your pardon*, as quoted from Jones, is quite different from that shown in Jassem's example. Armstrong and Ward, Allen, and Kingdon³⁰ associate a fall-rise with another tonal

²³ Jassem, *op. cit.*, pp. 79-80.

²⁴ Allen, *op. cit.*, p. 90. A. suggests implications for many utterances in which his fall-rise is used.

²⁵ The fewer the other tonal features are assumed to be, the more varied, presumably, are the functions attributed to any one; but this correlation is not apparent in what has been said about fall-rises.

²⁶ A. and W., *op. cit.*, p. 57. *Do* is the last stressed syllable.

²⁷ Rippmann, *Engl. Phon.*, p. 160.

²⁸ Coleman, *op. cit.*, p. 7.

²⁹ Jassem, *op. cit.*, pp. 80-1.

³⁰ Kingdon, 'Semantic Functions', p. 180.

feature, viz. a fall on a preceding strongly stressed syllable. Further, no definition of the boundaries of any fall-rise has been offered. Is it convenient to classify as such the sequence in *Where's Jim? Is he coming?, Is he* being at low level pitch? Again, it is clear that fall-rises of one kind or another are used in statements and commands; but while Palmer specifically excludes questions, they are included by Rippmann. Nor do the few that distinguish fall-rise types do so similarly: Palmer's are differentiated by the behaviour of preceding syllables, whereas Bell and Jassem take account also of the extent of fall and rise; Armstrong and Ward's grouping, and Kingdon's, is based on the amount of spread or division; Schubiger is concerned with criteria of prominence, 'emotion', and 'independence'. There is disagreement also on usage. 'Emphasis' receives fairly frequent mention (Jones, and A. and W. — emphasis of prominence; Coleman — emphasis both of prominence and of intensity), but Bell's fall-rise is emphatic in its '2nd. mode' only, i.e. when fall and rise are extensive, while Rippmann, Sweet,³¹ Palmer and Schubiger do not connect a fall-rise with emphasis. But Schubiger's is used for 'contrast', as well as in other ways, as are Sweet's, Jones's, A. and W.'s, Bell's, Kingdon's and Palmer's.³² Bell, Rippmann, A. and W., Sweet and Kingdon all say that the fall-rise indicates, among other things, warning or threat. There seems little in common between this and Kingdon's 'apology', or between Jassem's 'melancholy' and 'bliss'.

'Reading the statements of others and attempting to harmonize their conflicting views, as Sweet said, is 'paper phonetics'.³³ The inquiring oversea learner of English may point out, however, that those quoted are not 'paper' phoneticians. What can be taken as certain where much is not clearly agreed? There would appear to be no case for limiting one's advanced study to a single observer.

II

In adding to what has been so variously said on fall-rises, there can be no suggestion of clearing the matter up. That will plainly take time, and the only immediate hope is to stimulate observation and discussion and perhaps to find a new perspective.

Several types of fall-rise are formally distinguishable.

Type 1. The fall occurs on a single stressed syllable and the rise can begin at once, as in *√No, √Possibly, Don't wear an √overcoat*, etc. But

³¹ Although Sweet says, 'The greater the interval of these tones the more emphatic their meaning', it is not the tones themselves he finds emphatic. Cf. *Pr. of Sp. E.*, p. 3.

³² Several phoneticians say also that contrast is given by other tones, in particular by the fall. Cf., e.g., Bell, *Principles*, p. 70; A. and W., *op. cit.*, p. 44; Kingdon, 'Sem. Functions', p. 182; Coleman, *op. cit.*, p. 24. For A. and W. the fall-rise results only from the application of emphasis (given by the fall) to utterances ending with a rise. G. F. Arnold's opinion is that 'the idea of contrast is implicit in all tones' and also, to some extent, in all prominent pitches (*Maitre Phonétique*, No. 97, 1952, p. 11).

³³ Sweet, *Pr. of Phon.*, Preface, iii.

the rise need not begin at once unless there is danger of confusion; and the medial syllables of *Possibly* and *overcoat* here may be no higher in pitch than the lowest level reached by the fall. Confusion might occur, if the rise element were postponed, between utterances such as *She doesn't speak to √anybody she meets along the road* and *She doesn't speak to √anybody she meets along the ↗road*, as will be argued later. Type 1, is not, it seems, necessarily characterised by a slight preliminary rise, as shown by Palmer and others. Nor is emphasis necessarily present: a doubtful *No* may even be much less emphatic than a stressed syllable nearby, as in *√No, you √ mustn't touch it*. The rise element may be considerably extended, as in *It'll take √longer to go by road, Peggy admitted readily*; but when the extension is as great as this, the rising pitch-line can be interrupted, although the *general* upward movement remains: thus *Peg-* may be lower than *road*, although the highest point will be reached by *-ly*.³⁴ The stress where the fall-rise begins need not be the last strong one in the sentence: here, for instance, at least *go, road, -mit-* and *read-* could be stressed without modification of the pitch-line. The rise can but need not be continued until the next kinetic tone is reached (as in *It'll take √longer to go by ↘road* or *It wasn't √I who said it; one of the ↘girls made the suggestion*).³⁵ The next kinetic tone in such circumstances is often a fall, but can be a fall-rise (*It'll take √longer to go by √road*). But a rising tone, as in *It'll take longer to go by ↗road*, is 'taken up' into a prolonged rise-element of Type 1 fall-rise and so disappears as a distinctive feature (*It'll take √longer to go by ↗road*).³⁶ However, the rise-element need not be prolonged unless the fall-rise is the last kinetic tone in the utterance. In *It'll take √longer to go by ↘road*, for instance, *to go by* may follow a low or medium level pitch-line, or *to* and *by* may be at medium height and *go* much lower, or they may be given a high pitch, to say nothing of other possibilities. Type 1 fall-rise is not led up to in any special way, and there need not be a full or even a strong emphasis on any previous syllable; *We ↗all used to do √that* is possible as well as *We ↘all used to do √that*. The extent of fall and rise appears to vary according to the degree of liveliness or emphasis which characterises the utterance; Sweet's *Not √I* and *Be√ware* may surely be spoken in both 'modes', and Jassem's low and high fall-rises seem to be interchangeable.³⁷

Type 1 fall-rise may be called the fall-rise TONE.

³⁴ It appears essential that the general movement should be upward; but this movement may contain the 'level tonal unit' (possibly *to go by* here) mentioned in the definition of Jassem's compound fall-rise.

³⁵ The semi-colon, even if it marks a slight pause, need not be taken as showing an interruption in the pitch-line.

³⁶ If *road* bears a fairly strong stress, it can be shown thus. Such a possibility should be taken elsewhere as implied by the mark √ in similar examples.

³⁷ I cannot agree with Kingdon's view (cf. *E.L.T.*, III, 7, p. 182) that the pitch change accompanies a difference of meaning between *I ↘ like √that* (*but not the others*) — high-pitched fall-rise — and *I ↗like √that* (*I think it's an impertinence*) — low-pitched fall-rise. Surely either pitch can be used with either meaning.

Type 2. The fall occurs on a single stressed syllable and the rise occurs later, as in *I en\joy meeting ↗Tom* or *It's a \shame to leave litter lying a↗bout*. Unstressed syllables between fall and rise remain low or may begin to rise somewhat, and stressed syllables here may be included in the same pitch-line. As Schubiger says, it is sometimes hard to distinguish between \vee and \searrow .³⁸ However, there is a clear difference between *She doesn't speak to \vee anybody she meets along the road* (She speaks only to certain people) and *She doesn't speak to \anybody she meets along the ↗road* (She is silent when travelling): the rise-element in the former must, and in the latter must not, begin during *anybody*, while the latter can be said with no upward trend before *road*. There is a similar difference between *It was an \vee interesting film* (although, perhaps, not a good one) and *It was an \interesting ↗film* (It was a film, and it was interesting), or *You'll be \vee tired before five* (if nothing else) and *You'll be \tired before ↗five*. Sometimes, however, the distinction of usage is not to be seen. \vee *Do make haste* and \searrow *Do make ↗haste* appear to be equivalent, as do \vee *That doesn't matter* and \searrow *That doesn't ↗matter*.³⁹ The difference between \vee and \searrow ↗ can be important, although it is often not so. As with Type 1, there need be little or no emphasis, and the rise-element may be prolonged similarly (*I en\joy meeting ↗Frederick now and then, she said wistfully*); if it is prolonged to the next kinetic tone, this may be a fall or fall-rise (*I en\joy meeting ↗Frederick now and \then*, or \vee *then*); and if it is not so prolonged, the possibilities are various.

Type 2 'holds together' as a feature of intonation because of a compulsion upon unstressed or weakly stressed syllables intervening between fall and rise to follow a low level pitch-line or one that rises slightly but not immediately. *Where's \Tom? Is he ↗coming?* does not illustrate Type 2, since *Is he* need not behave like this, even if unstressed. If some of the intervening syllables can be strongly stressed they need not but can follow the same pitch-line.

Type 2 may be called the fall-rise SEQUENCE.

The tone is superimposable on the sequence, as in *It was an \interesting \vee film*.⁴⁰ This substitution could perhaps be alternatively regarded as a 'strengthening' of the rise. If a fall-rise replaced the fall, there would be a strong tendency to continue rising, i.e. for Type 1 to replace Type 2; and this Type 1 rise might be terminated by a fall-rise (... *an \vee interesting \vee film*). Sequence and tone are often involved with each other.

General speaking, no distinction has been drawn between tone and sequence by those who have dealt with fall-rises.

³⁸ Schubiger, *op. cit.*, p. 132.

³⁹ Kingdon's *Not \all the doctors in the world could ↗cure him* (*E.L.T.*, III, 7, p. 181) is of this type, and the use of \vee at *all*, in place of the \searrow ↗ pattern, does not change the sense. But his *The \apples are better than the ↗pears* is quite different from *The \vee apples*, etc. (i.e. even if the plums are not better).

⁴⁰ Without the context it cannot be seen whether there is a contrast with *play* or *book*, or no contrast.

Type 3. The fall is spread, as well perhaps as the rise. Type 3 is observable in *~Was it ↘good?*; *~Right in the ↘middle,...*; *It's a ~quick way of ↗getting there, Tom*; etc. There is a gradual pitch-descent from a relatively high to a relatively low stressed syllable, on or from which there is a rise.⁴¹ It is A. and W.'s Tune II, and is approachable in various ways. The rise may be prolonged like that of Types 1 and 2. Type 3 is not a feature of the same order as Type 1 or 2, since syllables which intervene between the beginning of the fall and the rise do not necessarily behave in a particular way, even if unstressed: thus in *~Right in the ↘middle* the syllables *in the* can be given the same pitch as *Right*, or can ascend or descend, and *the* can be pitched higher than *in*.

Type 3 can be called the fall-rise TUNE.

Whether Type 1 can be superimposed on the rise-element of Type 3 seems to depend on the kind of utterance. While, for instance, a fall-rise can replace the rise on *Peter* in *~As for ↗Peter*, it is doubtful whether a like change can be made in *~Where are you ↗going?* In the style of English speech here considered, questions cannot, seemingly, end with a fall-rise tone.

Except by Klinghardt, the term 'fall-rise' has not been used for Type 3.

Use of the three types. We have noticed that emphasis is not necessarily associated with any fall-rise. Difference of opinion here may be due to the difficulty of saying whether a given utterance is emphatic or not. Lack of unanimity on usage in general appears, indeed, to arise largely from the practice, to some extent unavoidable, of considering it in subjective terms. Thus what A judges to be scornful B may call friendly reproach, and one man's 'apology' is another's 'menace'.⁴² What seems to be 'expressed' or 'implied' depends also on the nature of the extended context.⁴³ Agreement is fairly general as to 'contrast' but, again, whether it is suggested in a particular utterance is often a matter of opinion.

Potential opposition between tone and sequence has also been touched on. The tone may similarly stand opposed to a fall or rise, as in *She didn't get ↘one present at Christmas* (but many), ...↘one present at Christmas (She got none) and ...↗one present at Christmas (a query), as well as to the sequence, as in ...↘one present at ↗Christmas (though possibly she got some at another time). The oppositions are well-defined, and the utterances can be rephrased in generally acceptable terms; it is not an affair of personal and disputable impression. Intonation plays here a

⁴¹ The downward leap, followed by a rise, of *~Is ↗that it?*, etc., might be classified here, as a sub-type (3a).

⁴² This is not altogether a question of naming. We ought also, surely, to dissent from H. E. Palmer's view (*Engl. Int.*, Preface, viii) that 'we all recognize immediately and without effort each of the attitudes associated with the tones'. This disregards one sort of misunderstanding. To what extent do we understand each other?

⁴³ J. R. Firth condemns the dualist-mentalist approach and the attempt to state 'meaning' by reference to inner mental states as a hindrance to linguistic study. See, for instance, *Prelim. Report to the 7th International Congress of Linguists*, London 1952.

syntactic role.⁴⁴ The sequence is used in this way in comparisons like *Tom could do better than /that* ('that' is rather poor — even Tom could do better) as opposed to *Tom could do better than \that* (but 'that' is quite good).⁴⁵

The tone is often used syntactically in such negative constructions. There is a suggestion of contrast between something to be selected or rejected and other things from which the selection or rejection is made (*Don't give it √any food* — only certain food; *I didn't write because I was √angry* — not for that but for one of the other possible reasons).⁴⁶ This suggestion is often apparent where there is no syntactic use (*You needn't put a √tie on* — anything but that; *That isn't the √best way* — but it's one way, out of several) nor even a negative construction (*He's √clever* — of many possible qualities, he has at least that one; *Put a √tie on* — Do at least that).⁴⁷ This sort of contrast is common to a great many occurrences of the tone, although it may not perhaps be at first evident, as in the incredulous exclamation *It's not √raining* (Of all things that could happen!). Palmer's unexpressed complement can often be added.

But it would doubtless be going too far to insist that a contrast is present always. We have seen also that the tone may sometimes be regarded as a 'strengthened' rise, as in *It was an \interesting √film*.⁴⁸ Perhaps it may be looked on occasionally as a 'strengthened' fall, as at *interesting* in *It was an √interesting √film*. Intensification goes with a degree of emphasis. Overfrequent use of the tone in this manner sounds 'gushing' — but here again we are among 'psychological shades' and personal impressions and others may not feel it to be so.⁴⁹ What is reasonably certain is that the fall-rise tone tends to bring out latent contrasts where it is not obviously a contrast-pointing device. But contrast can be pointed otherwise too, as in *Try \this egg*.⁵⁰

⁴⁴ 'Syntactic' is here used in the same sense as in saying that word-order is used syntactically in utterances like *John loves Mary* and *Mary loves John*.

⁴⁵ For a detailed treatment see my 'Intonation Patterns of Two Kinds of Comparison in English', *Maître Phonétique*, No. 103 (and note in No. 104), 1955.

⁴⁶ Cf. Palmer, *op. cit.*, p. 1; Kingdon, 'Sem. Functions', p. 180; etc. Cf. also my 'Points concerning Intonation and Negatives', shortly to be published in *Maître Phonétique*.

⁴⁷ There is clearly a difference of meaning between utterances like (*Don't*) *put a √tie on* and (*Don't*) *put a \tie on*, but the difference is elusive and restatement cannot easily be made in terms everyone would accept. In both utterances the advice is the same, viz. (not) to put a tie on. The difference is a matter of feelings, affects or attitudes, of subjective factors. The difference in meaning between *Don't give it √any food* and *Don't give it \any food* on the other hand, is of a different order, and restatement can be made objectively, i.e. without reference to the feelings, etc., which the intonation is said to suggest or express. Here lies the justification for distinguishing between a syntactic and a non-syntactic use of intonation.

⁴⁸ The schoolboy's classroom vocative *Sir!*, prelude his question, is often *√Sir* rather than */Sir*. Argument among teachers as to the 'implications' or 'overtones of meaning' present in *√Sir* would, I suspect, be inconclusive! *√Sir* seems a little insistent to me, a 'strengthened' */Sir*. There is certainly nothing contrastive in it.

⁴⁹ For Palmer it is over-use of an intensified rise-fall that is 'gushing'. Cf. *op. cit.*, p. 72.

⁵⁰ See Note 32.

Syntactic use of the sequence is also occasional, and seems to have no characteristic which is apparent in its non-syntactic use. As Schubiger suggests, it often gives secondary prominence (a kind of intensification) to part of an utterance. Compare *I'll \write to you about Jim*, *I'll \write to you about \Jim*, *I'll \write to you about \Jim*, and *I'll \write to you about \Jim*. The prominence of *Jim* increases from the first to the last of these, in which *Jim* and *write* are equally prominent. *Jim* has secondary prominence in the second, where the fall-rise sequence is used, and in the third, where the fall-rise tone can be looked on as superimposed on the the sequence, or, alternatively, the rise-element may be regarded as 'strengthened'. Final groups expressing a reservation often have a degree of prominence given in this way, as *He'd \die sooner than \pay her*.⁵¹

None of the types is closely associated with a type of utterance, although the fall-rise tone is not normally heard at question-ends and the fall-rise sequence is often heard when a main clause precedes a subordinate (*You'll be \hungry before it's \five*). The fall-rise tune (Type 3) is so diversely used that it is hard to generalise about. It is heard in questions answerable by Yes or No, and also in those not so answerable. The use of a rise-ending with the latter kind contributes a note of friendliness and sympathy. It is also heard in the first part of 'alternative' questions (*\Is it \here or \there?*) and is characteristic of 'echoed' questions (Speaker A: *Are you going?* B: *\Am I \going?*)⁵² Type 3 occurs too in commands, statements and exclamations (*\Good old \Robert!*), and its end-rise is often a forward-pointing continuative device in an incomplete utterance (*\On my way \home...*). However, none of these utterance-types has to use this tune. To mention only one point, there need not be a high-pitched first stressed syllable. A degree of prominence is conferred by this pitch of the tune, as well as by the rise (Compare *At the \top of the \hill...* and *At the top of the \hill...*).

Finally, it should be realised that an adequate description of the nature and use of any single pitch-feature waits upon thorough description of English intonation as a whole. A great deal of brilliant work, useful especially to teachers, has already been done by phoneticians who have made their reputations chiefly in other fields. It is pioneering work, and this aspect of speech is only beginning to receive the fuller attention it deserves. What is needed particularly is the study of large quantities of speech material observed or recorded in circumstances that can be well defined. This would be a valuable check on a better source still, the memory of a language-studying speaker of the language concerned. The foregoing notes are tentative and marginal only.

Institute of Education,
University of London.

W. R. LEE.

⁵¹ For similar examples cf. Jones, *op. cit.*, 8th edn., paras 1043-4, and Schubiger, *op. cit.*, p. 132.

⁵² Cf. A. M. Bell, *Elocutionary Manual*, 3rd. edn., London 1859, pp. 103-4.

Notes and News

A. K. McIlwraith †. The death was announced, on 14 October 1955, of Dr. A. K. McIlwraith, Andrew Cecil Bradley Lecturer in English Literature in the University of Liverpool. He will be known to most readers as the editor of three volumes in the *World's Classics* series: *Five Elizabethan Comedies* (1934), *Five Elizabethan Tragedies* (1938) and, more recently, *Five Stuart Tragedies* (1953). Some will also have seen his name as a reviewer and as the author of articles in various periodicals, mainly connected with Massinger. For many years Dr McIlwraith had been engaged on a new edition of this author, to be published by the Clarendon Press, and it is a matter of great regret that he did not live to complete this work, which he left in an advanced state of preparation, and which he had every qualification to perform. It is to be hoped that the Press will be successful in its endeavours to find an editor capable of succeeding him, difficult though that will be, and that this long-awaited and much-needed edition may eventually stand forth as the only fitting memorial to a fine and modest textual and bibliographical scholar. — J. G.

English Studies in Switzerland and the Saar. Dr Robert Fricker, of Basel, has been appointed Professor of English in the University of Saarbrücken.

Prof. Dr Rudolf Stamm, of the Handelshochschule, Sankt Gallen, has been called to Bern as successor to Professor Otto Funke.

Reviews

Kampfrune und Buchschreibersymbole. Von H. C. MATTHES.
(Reprinted from *Monumentum Bambergense*, Festschrift für
Benedikt Kraft zum 65. Geburtstag.) München, 1955, pp. 367-77.

Professor Matthes' novel proposition is that besides the use of the œðel-rune in the *Bwſ* Ms. as a logogram for the word œðel or éðel — cp. the similar use of the *m*-rune elsewhere for *mann* —, at some anterior stage in the transmission of the *Bwſ* text the scribes made use of a rune or some other sort of shorthand symbol (Matthes' 'Symbol x') for the concept 'battle', to be resolved by the reader by any one of a number of AS synonyms or near-synonyms for this concept. In his discussion the author operates with *zeflit*, *gûþ*, *lind-* in *lind-plega* (surely far-fetched even in terms of the basic proposition), and *wiz*, in various inflected and uninflected forms. This

highly adaptable symbol is then used to explain all manner of corruptions in the text of the poem, ranging from its omission in *Bwƿ* 587b, 2139b, to ignorant resolutions of it by wrong words. No evidence is adduced whatsoever that such a symbol or device ever existed, and the whole notion seems to have been inspired by the use of the *œðel*-rune as a logogram. Had he thought of it the author might have mentioned the perfectly understood dual use of the crossed *þ* for *þæt* and less commonly for the adv. *þá*.

It is really hardly worth discussing this matter further, but I cannot help pointing out to the author one or two things which argue strongly against even the theoretical existence of such a symbol as he argues for or of any such system of symbols adumbrated at the end of his paper (p. 377, § 4-6). There is no known rune meaning 'battle'; this is not, I think, an open question as stated p. 375. Used as logograms the runes were not inflected, one does not find *Mes* for *mannes*, or the like. At any given time or place a rune was associated with one word; that, say, *M* could be called indifferently *mann* or *wer* is unthinkable. Cynewulf's use of runes, not mentioned by the author, seems often to be highly special, almost as if he were playing about with some of them at least. If the author does not have a rune in mind (though there are no references to the study of runes, he appeals to consideration by runologists, on pp. 375, 376, § 5), he then is presuming a crude shorthand system, on a small scale comparable perhaps to that of the Elizabethans where *h* basically might stand for 'house' but in certain contexts for 'palace'. There is no evidence of any use of shorthand by the Anglo-Saxons in writing the mother tongue except the Tyronian note 7 'and' borrowed from the Irish where it stood for 'ocus', the symbol itself going back to Latin *et*. On the crossed *þ* see above. Whether the author's proposed scribal device be thought of as a true rune or a shorthand symbol, its use in writing down AS poetry would be little short of an act of madness. The possibility of using such a device could never, I should think, have entered the mind of a scribe. Consider the problems such a device would raise for a person reading aloud from a manuscript employing such a symbol or symbols. At every turn the reader would have to decide anticipatorially in an on-verse, otherwise in an off-verse, what for sense and alliteration was the right word to be substituted for the symbol and what was the proper inflectional ending, if the word was to be inflected, a point that itself would have to be deduced. In mechanical copying then as now errors of every sort easily enter a copied text: sometimes these are psychologically easily explained, often they must be put down to 'one of those things'. The mechanical substitution of a synonym is the source of one not uncommon type of error: so in *Bwƿ* 965 with *handgripe* an error for *mundgripe*, which does not in the least imply, as the author suggests p. 377, § 4, the existence of a symbol having general reference to a 'hand'. And one might indeed wonder what 'symbol' would or could underlie the consistent error of *Hún-ferþ* for *Unferþ*, actually a mere substitution of a first-element very common in personal names for one exceedingly uncommon. The outright omission of one word

or many is so easy to understand as to be silly to belabor; the restoration of the right word or words may, however, be on occasion difficult or impossible whether in the *Bwf* Ms. or a carelessly written letter today, though in the case of the latter one does not have to worry about a choice among synonyms.

Though highly imaginative, Professor Matthes' firmly presented suggestion strikes me as an unlikely line of approach to textual emendation or indeed to anything else.

Harvard University.

F. P. MAGOUN JR.

Zur Entstehung des englischen Participium praesentis auf -ing.
By INGERID DAL. Norsk Tidsskrift for Sprogvidenskap, Bind xvi,
1952. pp. 5-116.

The NE present participle is remarkable in two ways. It has departed phonologically from the inherited form in *-end(e)* and expanded its syntactical role beyond anything characteristic of its own past history or of the other Gmc languages. These two circumstances may or may not be connected with each other as the author remarks. Many scholars have been tempted to look for a phonological shift which would explain the new present participle. However, neither Langenhove nor Mossé, the chief advocates of the phonological solution, have been very successful in demonstrating a soundshift *-nd > -ng*. That confusion of these two endings occurred is well known to all readers of ME texts. The reduction of the ending by the loss of the plosive (*d* or *g*) is equally a fact, but the victorious emergence of *-ing* from this tussle remains nevertheless unexplained. Furthermore Professor Dal adduces examples which show that points of contact existed long before this phonological development and raises an objection of principle against arguing purely phonologically: 'Morphemvermengungen und -zusammenfall sind a priori eher aus funktionellen als aus lautlichen Berührungspunkten zu erklären.' This is, of course, all the more valid if the phonological coalescence is not easily substantiated. Of those who seek the explanation in a morphological switch-over Eienkel saw the motive force of the process of expansion and formation of the gerund in French influence. Syntactical influence of a superstratum on the socially inferior but victorious language is a possibility, at least as far as the written language is concerned, though the effect is probably only peripheral like that of Latin on the vernacular languages of Europe. Sweeping developments like that of the *-ing* form in NE need a more convincing explanation. Professor Dal starts from the fact that the new pres. part. has the ending of the old verbal abstract noun. In the history of the latter there is the remarkable development of *-ung* in West Saxon while in ME this form was

practically ousted by *-ing*. Classical West Saxon confined the *-ung* formation, however, to weak verbs. Outside the West Saxon tradition strong verbs as well appear to have been included and there *-ing* was definitely predominant. The author makes the point — and this is important for her theory — that the West Saxon form *-ung*, dominant in the OE period, is not representative but an artificial archaism. She maintains that in contemporary colloquial speech *-ung/-ing*, with preference for the latter form, had already become a general verbal noun formans no longer restricted to weak verbs. The author's theory rests on this contention. Proof is, of course, difficult as the stratum where this linguistic development occurred is largely hidden from our observation. Are the rare glimpses which the written language of that period permits, and which Professor Dal points out very skilfully, sufficient and convincing? There is surely little doubt that the decisive step in the development of the gerund is that from the abstract noun in *-ung/-ing* to the verbal noun. Once this stage is reached we have a form as verbal in character as the infinitive. The earliest isolated examples date back to the ninth century and the author finds them in documents furthest removed from the literary tradition of Wessex. The West-Saxon style is credited with having suppressed this otherwise fully developed usage as vulgar and, perhaps, non-West-Saxon. If it is correct to say that the *-ung/-ing* formation was abstract — and the evidence of all old Gmc dialects points in this direction — then it is surely dangerous to assume expansion and popularization in the 'sozial tiefstehende Umgangssprache'. Does any dialect or colloquial speech make considerable use of abstract formations? If such a development is to be acceptable we clearly need an explanation. We are given one: it is the subjugated but not extinguished Celtic speaking population which transferred their native nominal expression, their predilection for verbal nouns, to the English language which they had to adopt. If we are willing to accept the possibility of the creation of a general verbal noun in OE times in colloquial speech without explanation we can dispense with the Celtic substratum. At least the author seems to imply as much by relegating the substratum argument to an appendix.

Where the abstract noun is used with a preposition the expression is easily equated with a present participle, provided of course that the *-ung* form is felt primarily as a verbal element and provided that the present participle is in fact used appositively. Many examples are quoted, e.g. Beda, Miller 444,26 *on leornunge ura stafa*. It is, however, admitted (p. 46) that the examples all belong to the usual type of preposition + abstract noun. Furthermore appositive use of pres. participles is hardly autochthonous. It grew up under Latin influence and would therefore belong to a different linguistic stratum from the supposedly popular and vulgar verbal noun.

The adverbs in *-unga/-inga* and the verbal nouns in *-ung/-ing* tended, according to the author, to be confused so that a new syntactic type emerges, a so-called gerund-participle, employed with or without preposition. The

verbal noun without preposition is in fact the missing link which has to be discovered if the syntactic coalescence of verbal noun and present participle (though only in appositive function) is to be established. A very small number of occurrences in late OE seem to exemplify the confusion and to show that the *-ing* form had started to invade even the attributive use of the pres. part. For the rest the development is hidden from our observation as having taken place in the spoken language. Most of these early occurrences are Northumbrian. The spread of the *-ing* form in ME started however in the South and Northumbrian clings particularly obstinately to *-and* in early ME. Professor Dal counters this objection by assuming that the early expansion of the *-ing* form was subsequently arrested by Scandinavian influence which generalized *-and*. In *Lambeth Psalt.* 22,5 the Latin pres. part. *inebrians* is translated both by a pres. part. (*drincende*) and by a verbal noun (*on druncninge*), and this seems convincing evidence that the *on* + verbal noun construction was felt to be functionally equivalent to the pres. part. Further common ground between the verbal noun and the pres. part. was the *béon* + prep. + verbal noun construction. The resultant confusion between *-end* and *-ing*, so the argument continues, was not allowed to penetrate into the written language before the ME period. It is, however, interesting that while the ME pres. part. is characterized by the existence side-by-side of *-end* and *-ing*, intrusion of *-end* into the territory of the verbal noun is comparatively rare. Professor Dal offers no explanation.

A further point of contact is this: the verbal noun replaced an OE infinitive construction after verbs of motion (*cóm ridan*) but was in competition with the pres. part. (*cóm on ridinge* — *cóm ridende*). Here, too, the *-end* form was largely literary (e.g. Aelfric) while the verbal noun type seems to have become a fixed construction comparatively early. MS. A of Layamon's *Brut* from the beginning of the thirteenth century already contains the reduced form *a < on* (*riden a slatinge*). This usage undoubtedly extended the area of contact between pres. part. and verbal noun and must have given the *-ing* form a definite advantage over its rival. From verbs of motion and of being the *-ing* form could easily spread to other verbs, e.g. *cóm wéping* > *spræc wéping*. The author shows also that the type *béon* + prep. + verbal noun in *-ing/-ung* goes back to OE e.g. Aelfric *ic wæs on huntunge*. The loss of the preposition seems again of great importance but difficult to ascertain. Even after the loss of the preposition the expression continues to be regarded as nominal as the use of the preposition *of* shows (Paston Lett. 3,35 *ther was he keepyng of a coort*). *He was fighting* is not regarded as a continuation of *he wæs feohtende* (Mossé's view) but of the vulgar expression *he wæs on feohtinge*, whereby the loss of the preposition *on* was partly due to the participial expression.

On the whole this underground struggle between the literary participial expression and the vulgar colloquial verbal noun expression is lucidly

presented and closely reasoned.¹ Faced with the great difficulty of explaining the spread of the *-ing* form to the attributive participle, where, in contrast to those functions listed above, no area of contact between pres. part. and verbal noun exists, the author admits with modesty that the material affords no definite elucidation. Although the author's argument is largely built on the practically unknown factor of the spoken sub-standard language the reader will admire the assiduous use made of what little evidence there is and the cool and clear assessment of the problems involved. If he is prepared to accept the argument that OE in its non-literary stratum possessed a verbal noun in *-ing/-ung* which could be formed on any verb there is little doubt that such a form would represent the hitherto unknown source of the NE pres. part. in *-ing*.

Manchester.

RUDOLF KELLER.

Chapters on Chaucer. By KEMP MALONE. Baltimore: The Johns Hopkins Press, 1951. \$ 3.50.

Dr. Kemp Malone's reputation as a scholar makes it imperative that a reviewer of this volume should give him full attention. But one does not have to read very far before it becomes obvious that what should have been a pleasant duty is turning into a chore. In fact, the book brings up once more the sharp distinction that exists at the moment between the scholar and the critic, particularly in the field of medieval studies. Some men of genius (Livingston Lowes, for example) are able to bridge the gap. Dr. Malone is not one of them. *Chapters on Chaucer* is plodding, painstaking, pedestrian and for the most part, quite uninspiring. To take a single instance, how far towards understanding and illumination does the following analysis take us?

Here we can do no more than glance at the descriptions themselves. There are twenty-two of them in the series, but they describe twenty-six pilgrims, since one of them deals with the five burgesses taken together. I have counted the lines and tabulated my results, as follows:

friar	62	knight	36	clerk	24	burgesses	18
parson	52	reeve	36	shipman	23	yeoman	17
pardonor	46	doctor	34	man of law	22	merchant	15
summoner	46	wife	32	millor	22	plowman	13
monk	45	franklin	30	squire	22	cook	9
prioress	45			manciple	20		

It will be seen that the seven representatives of the Church take 320 lines; the other nineteen pilgrims take 349 lines, a little more than half the total of 669 lines. (pp. 151-152)

¹ It is a pity that there are a number of misprints and un-German phrases.

A careful footnote then informs us that 'this total of course does not include lines 163-164 and 542-544.' Such 'facts' as these are totally without significance, as the writer perhaps realised, since he then drops the subject and turns to something else. This does not prevent him from saying later :

[The scholar's] passion for full and accurate knowledge, like any other compulsion of the human mind, has both a good and a bad side. The great danger is that we may become so absorbed in our study of the parts that we lose sight of the whole. (p. 163)

Again, it is difficult to see what purpose is served by Dr. Malone's long prose transcriptions of the bulk of the *Book of the Duchess*, the *House of Fame*, the *Parliament of Fowls* and the *Legend of Good Women*. If, as the dust jacket suggests, the 'ultimate consumer' of the book is the graduate or undergraduate student, then surely the writer of such a book may assume them to be familiar with (indeed, to have at their elbow) the texts with which he is dealing. In the lecture room perhaps (and it is there that the book was born) some brief reminder of the theme of the poem may be necessary, but the transcriptions could well have been omitted from the book.

The major pedestrianism of the book fills the two chapters devoted to *Troilus and Criseyde*. Here the student is invited to study the various ways in which Chaucer begins and ends each book of the poem — with what object it is as difficult to see as in the case of the table of lines devoted to the descriptions of the pilgrims. The relevant stanzas are quoted; they give place to a paraphrase by Dr. Malone, and that in its turn is followed by a comment which is sometimes so colourless as to leave the reader wondering just what the point is, if any. This vagueness is reflected in remarks like the following glimpse of the obvious: 'But the first as well as the second descent is from a height...' It is evident also in the style: 'in the good old days before the Norman Conquest'.

It would be unfair, however, not to point out the book's virtues as well as its faults. For myself, I derived most value from Dr. Malone's insistence on the fact that the *Canterbury Tales* is a work of fiction, where complete verisimilitude is not to be expected, and where the identification of the 'originals' of the pilgrims can at best be only hypothetical. Here Dr. Malone joins issue with what Kittredge had to say in *Chaucer and his Poetry* and with Manly's *Some New Light on Chaucer*. His reasonable position is summed up in the following passage :

The truth of the matter is, Chaucer does not much concern himself with verisimilitude as we understand the term. He makes no serious effort to be true to life, when he characterizes his pilgrims. One and all, they are too good to be true. Such remarkable specimens of humanity as they are simply cannot be found in actual life. Chaucer's pilgrims belong to literature, and in presenting them Chaucer followed the conventions of literature, the conventions of his own day. (p. 178)

This leads Dr. Malone to question whether, in Kittredge's words, 'the

stories are merely long speeches expressing, directly or indirectly, the characters of the several persons.' He puts up a good case for believing that they do not. But not all the stories he dismisses as being uncharacteristic can be ruled out so easily as he suggests. It is true that the learning displayed by the monk in his preamble and in his tale is at variance with the picture of him in the *Prologue*. But he *was* a 'fair for the maistrie' and 'to been an abbot able'; and however little store he set by book learning when Chaucer met him at the Tabard, he must have undergone a training which included making him acquainted with the critical theories to which he gives expression and with the stories that he tells. Again, Dr. Malone sees an inconsistency between the tender-heartedness of the Prioress and the story which she tells.

A woman who weeps at the sight of a dead mouse is hardly the right person to tell a tale of throat-cutting and torture. Moreover, the devotional quality which marks the prioress's tale is not what one would expect after reading the description of the worldly lady in the general prolog. (pp. 218-219)

As far as the second point is concerned, the argument I have applied to the monk applies equally to the prioress. As for the first point, even a non-Catholic like myself knows that the *plot* of the story of the 'little clergeon' differs no whit from those on which Catholic children all over the world are brought up to-day. Of the nun's priest's tale Dr. Malone says that it is 'so very Chaucerian that one is inclined to call the priest Chaucer's deputy and let it go at that.' He does let it go at that, and thereby challenges the reader to debate the point with him. Conceding that the apostrophe to 'Gaufred, deere maister soverayn', for instance, is Chaucer speaking with his own voice, the fact remains that the story is an *exemplum* of the type which the priest would introduce into his sermons. It is elevated by art, of course, into one of the most perfect stories that Chaucer ever wrote, but basically it is not inconsistent with the person by whom it is supposed to be told.

The art of the *Canterbury Tales*, it might be said, lies largely in the fact that most of them have about them an atmosphere that suggests Chaucer while remaining true to the character of the teller. Dr. Malone's most remarkable failure to appreciate this fact occurs in his discussion of the wife of Bath's tale.

Here the wife of Bath is not at home, and if it was Chaucer's intention to have the wife tell a tale as well suited to her as the pardoner's and parson's tales are to them, his choice of a tale for her was not altogether happy. Moreover, that part of the tale most sympathetic to the wife of Bath as we find her in her prolog takes a course strangely at variance with her own practice... The long speech which the loathly lady makes to her husband, the speech which turns him from a rebellious into an obedient mate, is marked by a sweet reasonableness and a gentle persuasiveness alien to the character of our Alice, who reports it indeed, but only as the mouth-piece of the author, but not in her own right. (p. 216)

It is true that it does come as a shock at first to read the wife of Bath's

tale after her prologue. How, apart from the theme of marital sovereignty, does the story of 'faerie' fit in with the worldly wisdom of Dame Alice's biography? Further reflection, however, shows how really apt it is. The story of a loathly lady turned into a beautiful young bride is just sufficiently sentimental and 'wish-fulfilling' to appeal to an amorous woman not long past her prime. Its 'atmosphere' remains the staple of the circulating library novel at the present day. As for Alice reporting the crucial speech as the mouthpiece of the author, one could hardly expect anything else. It is not *her* story, but if she did write one, it would not differ greatly from the one she tells.

In sum, then, *Chapters on Chaucer* is not likely to find a place of honour on one's shelves alongside Lowes or Coghill. For the most part it plays safe, and that makes it dull, and where it is controversial it is so upon insufficiently considered grounds.

Newcastle-upon-Tyne.

D. S. BLAND.

Shakespeare Survey. An Annual Survey of Shakespearian Study & Production. 7. Edited by ALLARDYCE NICOLL. Cambridge University Press. 1954. viii + 167 pp.

The seventh volume in Allardyce Nicoll's now famous series is decidedly not so weighty or meaty as former numbers have been. Dover Wilson's lucid and valuable description of *The New Way with Shakespeare's Texts* is frankly an introduction for lay readers. The article by F. J. Patrick on *The Birmingham Shakespeare Memorial Library* describes a collection of books by and on Shakespeare that is modest, compared to those we have already read about in the Survey, and its distinctive value seems to lie in the great wealth of pictures and other material illustrative of Shakespeare's plays. Mario Praz, in treating of Shakespeare's Italy, concentrates mainly on refuting the extravagant claims of G. Lambin ('*Sur la trace d'un Shakespeare inconnu*') in *Les Langues Modernes*, 1951-52, and leaves the whole question pretty much where it was before: Shakespeare was most probably not in Italy at any time and learned what he needed for his atmosphere and uneven local color from books (Italian sonnets largely!), from travelling Italians who congregated at the Elephant Inn in Southwark and from John Florio. In her retrospect on *Fifty Years of the Criticism of Shakespeare's Style* Miss Bradbrook offers a cursory view of the main trends, fields and authors involved, from the heavy-weight scholarship of T. W. Baldwin and similar researchers to the psychologizing intuitions of Richards, Knights, Empson, Leavis, e.a., while Gladys D. Willcock, discussing Shakespeare and Elizabethan English, stresses at the same time the greater freedom of Elizabethan English from

E. S. XXXVII. 1956.

a standardizing norm supported by the printed page, from the schooling in grammar and the limitations set on speech by social considerations that we have come to accept today, and on the other hand the introduction of artful and even artificial locutions often drawn from the Latin in a way that offended the classicists of the 18th century and contributed, in their eyes, to Shakespeare's reputation as Nature's poet. In one direction Shakespeare could speak and write with a strong infusion of West-country elements without losing caste, and in the other the lack of inhibiting standards opened the way to endless linguistic experimentation. Miss Willcock's essay is a valuable survey, to which A. C. Partridge, investigating Shakespeare's Orthography in *Venus and Adonis* and *Some Early Quartos*, can add a mass of detailed observation which sums up to the result that Shakespeare's spelling was old-fashioned and his punctuation 'light', till his contact with Ben Jonson in about 1600 made him more careful, while his speech seems to have moved as 'trippingly on the tongue' as Hamlet desired. George Rylands, in *The Poet and the Player*, plies a strong lance in favor of the actor not only as the interpreter of the poet's words and the embodiment of his visions, but above all as the musician who conveys the melody of the text to the audience. The modern theatre, both the players and the audience, cares 'overmuch for the eye and all too little for the ear'. By investigating contemporary reports of Edward Alleyn's acting William A. Armstrong can refute the rather fatuous allegation that he was merely a rumbustious ranter at whom Hamlet's words were directed and can put him back where he belongs as, next to Burbage, the greatest actor of his time. An interesting light on the average actor of the day and the material circumstances in which he lived is offered by Charles J. Sisson's detailed report of the legal documents concerned with the claim of the widow of the actor Thomas Greene, her son and her third husband on the company acting at the Red Bull Theatre from 1603 onwards. After years of litigation the case was thrown out of court, but the documents show vividly the precarious ups and downs actors were subject to even in the heyday of the Jacobean theatre.

On the theatre itself and the methods of production J. W. Saunders in 'Vaulting the Rails' makes a suggestion that has much in its favor in spite of the flimsy support it finds in the series of assumptions it is based on. The occasional use of the yard around the platform-stage as part of the scene is well known and is being widely imitated today. If we suppose that in the last act of *Antony and Cleopatra* the dying triumvir was carried in on the yard level, lifted by his men over the rails and died in his queen's arms on the main stage within sight of the whole house, this important scene would be placed in a fitting position and the whole problem of the upper stage and window-stage, the hoisting tackle, the entrance of the Romans, etc. would be eliminated. But this supposition assumes entrances to the yard from the tiring-house in the angle formed by the stage and the lowest gallery, or a stage enclosed, not by a wooden paling, as in the Fortune play-house, but by painted cloth hangings; and both

assumptions have so far found no confirmation in ascertained fact. The Fortune playhouse was, except for certain definite variations, modeled on the Globe, and the wooden enclosure of the stage was an obvious fixture.

Of the 46 productions of Shakespearian plays in the United Kingdom during 1952 listed by the Shakespeare Memorial Library of Birmingham, about half are due to the enthusiasm of amateurs or semi-amateur companies in small towns, in schools and colleges. Which may be, on the whole, a healthy sign, though it certainly does not argue that the greatest dramatist of all time is at home on the stage of his own country.

Basel.

H. LÜDEKE.

Phönix und Taube. Zur Interpretation von Shakespeares Gedankenwelt. Von HEINRICH STRAUMANN. Zürich: Artemis-Verlag. 1953. 63 pp.

In this attractively produced booklet Prof. Straumann discusses that most baffling of poems, Shakespeare's 'metaphysical' contribution to *Loves Martyr*. As Rollins has said, the poem 'can scarcely be understood except in its context — if at all,' and so the author begins with a brief recapitulation of what is known — or supposed to be known — about the circumstances of publication, and then proceeds to give a succinct account of the more important among previous interpretations, here classified as 'positivistic' or (auto?)biographical, 'idealistic', i.e. symbolistic, and 'formalistic' (concentrating on the various literary conventions embodied in the poem).

Prof. Straumann attempts a synthesis of such conflicting interpretations by applying the principle of 'Mehrdeutigkeit' or multiple planes of meaning (beware of Prof. Stoll!), but in his actual discussion of ideas and imagery he emerges as predominantly 'idealistic' himself, even if rightly stressing such formal aspects of the poem as its structural peculiarities. There are many references to work later than the New Variorum edition, and when it is said that the discussion in the second part of the poem 'beinahe an eine scholastische Abhandlung erinnert' it can be inferred that J. V. Cunningham's provocative paper on "'Essence" and the *Phoenix and Turtle*' (*ELH*, Dec. 1952) appeared too late for consultation by the author.

Prof. Straumann's main contention may not be quite so convincing as he seems to think, but even those readers who, like the reviewer, do not see eye to eye with him on all points of detail and who are not prepared to accord to the poem the central position in Shakespeare's work postulated here, will be sure to reap profit as well as pleasure from the reading of this thoughtful and well-informed essay.

Copenhagen.

HOLGER NØRGAARD.

Blake: Prophet Against Empire. A poet's interpretation of the history of his own times. By DAVID V. ERDMAN. Princeton University Press. 1954. 503 pp. \$7.50.

The predominant problem for most students of Blake has been to make sense of the 'prophetic' works. The interpretative studies of Blake's mystical theology begun by Ellis and Yeats have been followed by many similar attempts, most of which were marred by an obscurity considerably greater than the works they were intended to illuminate. But the publication of Bronowski's *William Blake: A Man Without a Mask* in 1944 marked a new direction. Here was a book which attempted to set Blake against the background of his time and to show that the topics which obsessed him were every bit as much political and economic as theological. Since 1944 a number of scholars on both sides of the Atlantic have started, so to say, where Bronowski left off, and Professor Erdman's book is one of the most recent studies along these lines.

As the title clearly implies, the central theme of the book deals with Blake's political views, especially in relation to the French and American Revolutions. It is a work of extensive and detailed research into Blake's connection with the lower middle-class radical circles of his time and with the literature, if that is the right word, that they produced. Professor Erdman uses his knowledge of contemporary newspapers, pamphlets, cartoons and works of popular instruction to illustrate innumerable allusions in Blake's writings that would otherwise have been missed. The treatment, also, of the early historical fragments in the *Poetical Sketches* as the forerunners of Blake's later political thinking is especially noteworthy, though the attempt to prove a close similarity between the Declaration of Independence and *America* (p. 23 sq.) is not very plausible. The handling of the *Songs of Innocence and of Experience* is both stimulating and convincing and fits in well with the main thesis of the book.

There are some lapses due to an unfamiliarity with English geography and institutions. Thus we are surprised to find on p. 198 that Bagshot is described as an 'open heath west of the city', and on p. 440 Bath is referred to as 'a cathedral town only by virtue of its place in the title of the Bishop of Bath and Wells'. But the major criticism to be made of Prof. Erdman's book is its lack of historical objectivity and detachment. Admittedly the subtitle is 'A poet's interpretation of the history of his own times', but in his own description of political events Prof. Erdman frequently adopts a tone of hectic, almost apocalyptic, utterance remarkably similar to that of Blake himself. Of the bread riots of Sept. 1799 we are told, 'The inhabitants were stirred to shake off their leaden gyves ... for six day the multitudes seethed beneath the spires and towers of Infinite London' (pp. 317-8); and commenting on a passage from the *Four Zoas* which describes the renewed preparation for the war with France in 1804, Prof. Erdman observes: 'Here was the great crisis in Blake's vision of

history. How would he survive sane in the bleak concentration camp whose endless corridors he now began to pace?' (p. 372.)

This similarity of tone serves to illustrate the more important similarity of political outlook. Prof. Erdman treats of Hanoverian foreign and domestic politics with a remarkable naivety. He gives, regrettably, no bibliography, but it seems quite clear that he is unaware of the work of such writers as Namier, Feiling, Aspinall and Butterfield in the period with which he is dealing. Everything is seen and judged subjectively through the eyes of Blake.

Indeed, the general effect of Prof. Erdman's book is probably the reverse of what he intended. He has shown, almost devastatingly, how commonplace were Blake's political ideas; they were the stock-in-trade of most of the lower middle-class radicals of his day. Even Blake's apocalyptic rhetoric loses its glamour when paralleled (p. 139-40) with the same sort of thing in Joel Barlow's *Vision of Columbus*. Most damaging of all is the discussion (p. 394 sq.) of the variant drafts of *Milton*, from which it is abundantly clear that Blake had a habit of adjusting his political 'prophecies' to suit changing circumstances. Contemporary events were in fact for Blake little more than pegs on which to hang his subjective emotions, and his political ideas were the commonplaces of the class to which he belonged.

Prof. Erdman is at his most felicitous and stimulating when unearthing 'sources and analogues' but less convincing when he offers generalized comment. It is to be hoped that he will soon take the opportunity of publishing in book form the detailed studies that he lists on p. xv of his present work.

Nijmegen.

T. A. BIRRELL.

The English Legend of Heinrich Heine. By SOL LIPTZIN.
New York: Bloch Publishing Co. 1954. 191 pp. Price \$ 3.—.

As early as 1916 Heine's influence in America was traced by H. B. Sachs (*Americana Germanica* Nr. 23, Philadelphia) and in 1943 S. L. Wormley devoted an elaborate investigation to *Heine in England* (University of North Carolina, Chapel Hill). The book we have before us is distinguished pre-eminently by its excellent, easily surveyable structure. Out of the inexhaustible supply of established facts the author has chosen that which has contributed to what he calls 'the English Legend of Heine' and has managed so to arrange and combine these facts that the various conceptions the English-speaking countries have had of Heine in course of time, are united in his capable hands into a truly imposing synthesis of this com-

plicated poet's personality, of which successive generations have only been able to discern certain separate aspects with absolute clearness.

As the author nowhere for the sake of his construction does violence to his subject, it is proved here once again how time-bound every appreciation of a historic figure is. Of course this applies in the highest degree to such an aggressive spirit as Heine's, marching so much in advance of future developments and often foreseeing them, too.

For this investigation of Heine's impact upon the English mind and the reverberation of that impact in essays, more elaborate studies, translations and imitations down the generations until our day, the author uses the expression the 'Legend' of H.H., 'as the real human being becomes in time a formula, the once living individual a legend'. I may cite here his own elucidation (p. 176) which may also serve as an example of the clear and exalted language in which the author knows how to clothe his thoughts: 'The dust that became incandescent and sentient, that flared for a moment in spiritual brightness and that then returned to the earth — is it any more real than the image which lightning-like flashed through the mind of Matthew Arnold, as he stood beside the grave on Montmartre, and stirred this mind to elegiac verses aglow with beauty? Is it any more real than the vision which inspired George Eliot to pen her most memorable essay, or the ghost which haunted James Thomson as he strode through the City of Dreadful Night, or the phantom which caused an upsurge of hate in the heart of Carlyle and an upsurge of love in the hearts of Emma Lazarus and Olive Schreiner?'

In six out of his seven chapters the re-interpretation of Heine in the English-speaking world is reviewed in chronological sequence from its origin in pre-Victorian days to its present configuration. Chapter V only, 'The Wandering Jew', is, as the sub-title has it, 'a Century's Survey'. The titles of the Chapters themselves show which side of this exceedingly many-sided genius impressed his readers most in the different periods: I 'Blackguard and Apostate': the pre-Victorian legend; II 'Martyr of Montmartre' (the suffering Heine of the 'mattress grave'): the early Victorian legend; III 'Continuator of Goethe': the Mid-Victorian legend; IV 'Hellenist and Cultural Pessimist': the late Victorian legend; VI 'Bard of Democracy': between two world wars; VII 'Citizen of the World': the Contemporary legend.

But the author also shows us that each age not only reveals itself in the re-interpretation of significant figures, but also in the evaluation of the intellectual élite of its neighbours, friends and foes: it is for this reason that he sheds new light not only upon Heine, but also upon the English-speaking world which has assimilated him into its cultural pattern. It is therefore not surprising that in the pre-Victorian period, as indicated already by the sub-title 'Blackguard and Apostate' — there existed strong moral and moralistic objections to this poet, especially on account of his Saint-Simonistic tendencies. Even then however his striking genius was understood and appreciated. A fact particularly to be noted as remarkable

in itself, but yet quite characteristic of the mentality of a people that considers self-criticism as a national virtue and does not even shun self-persiflage, is that his bitter criticism of England and English conditions and institutions, — one may say his thoroughly anti-English attitude — were hardly taken amiss. A starkly one-sided dismissal, scarcely to be equalled later on by Adolf Bartels *cum suis* and the National Socialists, is only to be found in the man whose mind was perhaps after all more German than English: Thomas Carlyle, whose lead was followed with less violence by a few *dii minores*. The English, with their finely developed sense of humour, can discern (already in 1833, in an article in the *Athenaeum* of February 23) in Heine's whimsicality a certain affinity to Lawrence Sterne and in his gross impudence a quality comparable to Swift, and forgive him even his advocacy of the type of equality once preached by the French Revolution, since as a Jew he had experienced feudalism in its most oppressive form.

After a study of Sol Liptzin's work one must acknowledge he is right when he states (p. 163): 'If the Germans have at times laid claim to Shakespeare on the ground that they have better appreciated this genius of Britain than did his own compatriots, then the English may well claim Heine as their own, since they have felt for more than a century the force and spell of his personality and have made many of his ideas and songs a part of their own tradition'. Between the two world wars alone nine full-length biographies of Heine appeared in English. But long before that too, really from the start, Heine has been hardly anywhere better understood than in England. As early as 1867 Henry G. Hewlett pointed out the contrast between Heine's democratic convictions and his aristocratic tastes, for which in April 1899 the Quarterly Review found the proper formula 'aristocrat of democracy'. 'Owen Meredith' (Lord Lytton) already in 1870 gave an excellently founded explanation *why* Heine through custom, surroundings and personal experiences was destined to become a permanent representative of the pain which is born of *contrast*. In 1887, Havelock Ellis pointed out how Heine, as the third intellectual liberator in the heart of Europe, ranks with Luther and Lessing. Edward Dowden, at the centenary of Heine's birth, corrects the all too simplified considerations given elsewhere to Heine's so-called insincerities and contradictions: 'whoever claimed that Heine was not true to himself failed to realise that there were many different selves, many diverse souls locked up in the one physical frame', and he analyses these 'many selves' in an excellent way. While Matthew Arnold, William Sharp and others had contended that all of Heine was saturated with the progressive thought and the forward striving of the nineteenth century, Arthur Ransom put forward in 1911 the view that the poet's work was equally expressive of the more advanced spirit of the early twentieth century.

Within the limits of a review it is, unfortunately, not possible to give more examples of the many good things that English criticism has contributed to the elucidation of Heine's personality. May these few

observations induce Continental scholarship to occupy itself, more than has been the case up till now, with what has been thought and written about Heine in English-speaking countries. Liptzin's study may serve to that end as an excellent and reliable guide.

The Hague.

LÉON POLAK.

Rudyard Kipling. His Life and Work. By CHARLES CARRINGTON. Macmillan & Co. 1955. 549 pp. 25|—.

This is the long awaited authorized Life of Kipling, the first biography of him to see the light, and the only one likely to appear for a long time to come. Its somewhat curious history is known from the press: Kipling's surviving daughter, Mrs. Bambridge, commissioned Lord Birkenhead to write her father's Life, but was dissatisfied with the result. She bought the MS from him with the right not to print it, and commissioned another book from Charles Carrington.

Kipling's detestation of publicity was proverbial, and he left what amounts to directions to future biographers in the poem in which he says

If I have given you delight
By aught that I have done,
Let me lie quiet in that night
Which shall be yours anon.

And for that little, little span
The dead are borne in mind,
Seek not to question other than
The books I leave behind.

If taken literally, these instructions would obviously make it impossible to write any biography at all. The present Life is a compromise: it relates a number of selected facts and refuses to interpret them or go beyond them.

In the preface the author refers to the good advice Mrs. Bambridge has given him, and speaks of her as having 'corrected so many errors I had fallen into'. The phrasing is ominous — it almost suggests a confession at a State Trial behind the Iron Curtain — and the reader's misgivings are confirmed by the book itself. It is not only that it is discreet — as it had in decency to be — but that it makes hardly any attempt to correct the manifestly false picture accepted by the general public during the poet's lifetime or to give any coherent reading of his enigmatic personality. It is, in spite of its subject, rather a dull book, and strikes one as curiously old-fashioned, like a Victorian official biography.

All the well-known facts are there: the terrible childhood experience related in *Baa Baa Black Sheep* and with undiminished bitterness in

Something of Myself, the fatal quarrel with Beatty Balestier in New England, the loss of his daughter and son under exceptionally tragic circumstances. But no attempt is made to trace the effect of these events on Kipling's character and attitude to life (as e.g. Edmund Wilson has done in *The Wound and the Bow*). Nothing is done to explain the causes which made Kipling completely change his technique and subject matter, and to some extent his whole outlook, in middle life, or the recurrence of odd and sinister motifs in his later work: mental disease, revenge, the cult of an almost hysterical hilariousness as a sort of mental release, and the obsession with cancer as a symbol of those dark forces by which he obviously felt that human life and happiness was constantly threatened. Nothing here beyond the two new facts that Kipling's sister became insane and that he himself suffered from stomach ulcers.

It is only by implication that the reader learns that behind the national figure and the prophet of *fin de siècle* imperialism there was another Kipling: an intensely unhappy man, brooding over personal disasters and public disappointments, the Kipling who told Rider Haggard that he believed hell was the earth on which we live, and who wrote the *Hymn to Physical Pain*, in which bodily pain figures as a relief from the tortures of the mind.

On the background of this discreet portrait of the poet, the appended memoir by his daughter has a startling effect. It describes Mrs. Kipling with extraordinary frankness and an appearance of considerable hostility, and more than suggests that her possessiveness and hysteria made his married life (in her own words) a bondage.

In so determinedly steering clear of the things that mattered most in Kipling's life his biographer, or those who imposed these limitations on him, have actually done him a disservice. In most students of Kipling, admiration for his great gifts contends with a sense of repulsion from his cult of hatred, violence and intolerance, his denial, in fact, of many of the most admired traits of the English national tradition: paradoxically, the greatest modern spokesman of English patriotism detested most of the things which England really stands for. Many must feel that there is a piece missing in the puzzle, that, if one could only find it, the apparent contradictions would be dissolved, and repulsion give way to understanding and fellow-feeling. As it is, we shall have to wait till a real life of Kipling can be written.

Copenhagen.

C. A. BODELSEN.

Index of Printers, Publishers and Booksellers in Donald Wing's Short-Title Catalogue of Books printed in England, Scotland, Ireland, Wales, and British America and of English Books printed in Other Countries, 1641-1700. By PAUL G. MORRISON. Charlottesville: University of Virginia Press for the Bibliographical Society of the University of Virginia, 1955. 219 pp. \$20.00 (\$12.50 to members).

Once again Dr Morrison has earned the gratitude of workers in the bibliographical field. After his *Index of Printers, Publishers and Booksellers* in the original *STC*, he has now presented us with a similar key to Dr Wing's continuation, and everything that was said by way of welcome on the former occasion can unstintedly be repeated here.

Of course, the work is only an index to Wing, not an independent publication, and the sins of its parent volumes must necessarily be visited on its head. Thus when Wing, unlike Pollard and Redgrave, makes the Cotgrave-Sherwood dictionary into two works instead of one (and thus makes Sherwood a rare work by missing a round dozen locations), the Index can give no evidence of the William Hunt - Susan Islip partnership; and when Wing does not differentiate the two issues of the 1690 Vossius *Epistolae* (V 691), the Index cannot give entries under R., R., C., M., and Mill, Adiel (or, in fact, give the Christian name of Mill). But for the thousands of entries that are in Wing it can and does give accurate indexing, and in fact I have been unable to find a wrong numerical reference, though I have tried hard. The only slips I have spotted are in some of the names. Thus Theopilus Brown should be Theophilus, and Tomas Buët should be Tomaso. The query (Bret?) in this last case is Dr Morrison's own addition to Wing, and though doubtless correct it shows the dangers of departing from one's avowed principles, since admirers of Richard Meighen are now bound to take exception and ask why Wing's misprint Meiglen should not have been queried likewise.

But these are mere carpings, and cannot detract from the solid merits of the work, merits also reflected by the principal and very pleasing difference between this Index and its predecessor: where the former was reproduced by a near-print process and clamoured to be bound securely forthwith, the present volume has been printed from well laid-out type, and its binding should comfortably outlast that of Wing. The only thing one can regret is that the price is so much higher.

Scheveningen.

JOHAN GERRITSEN.

Points of Modern English Syntax

Discussion of the sentences quoted in Vol. XXXVII, No. 1, February 1956

91. *Alone*, for one thing, is less absolute than *by oneself*. For, as Dr. Wood observes, 'We may be alone not only with our thoughts, but even with another human creature. When David Copperfield returned from school for his first holiday he found his mother in the sitting-room alone with her baby; and some years ago there was a popular song "I want to be alone with Mary Brown". Mrs. Copperfield was clearly not by herself, and it would be an absurd contradiction to say "I want to be by myself with Mary Brown". Obviously, then, the two do not mean the same.'

Besides being numerically less absolute, *alone* is used, to the exclusion of the other expression, to denote spiritual or intellectual isolation from one's fellows. A man may feel alone in a crowd, but hardly by himself.

1. Everything was blotted out but the one horrible fact. Her father was gone — gone for ever. She was alone, alone and miserable. Suddenly her American friends seemed but phantoms, even her newly met cousin faded into nothingness. She was alone. Alone in her misery. (The reference is to a girl whose father has been murdered.) John Hawk, *The Titanic Hotel Mystery*, ch. V, p. 78f.

But, we are inclined to think, there is more to it. *By oneself* rather denotes separation or dissociation from others than individual isolation or seclusion; it represents the absence of others as in some way unusual, exceptional or contrary to expectations. It suggests that we might not unnaturally have expected companions associating with the person in question or joining him in his activities. *By oneself*, in short, markedly points to the absence of others. Says Dr. Wood: '*He always had his lunch alone* conjures up a picture of his eating his meal in seclusion; *he always had his lunch by himself* implies that he did not mix with the others. He may have eaten in the same room with the rest, but, if so, he sat apart, at a separate table, which no one shared with him.' And again, 'a house stands by itself when it is not joined to others; it stands alone when there are fairly extensive gardens or grounds around it.'

2. This house stood alone, far from any other habitation, and surrounded as it was by many acres of wooded land and gardens, it made him (scil. the owner) — in moody moments — a fit shelter from the outside world. *Ib.*, ch. II, p. 31.

The reference is to a large country house, which we naturally expect to be detached. What is meant is merely seclusion, not separation from other country houses, so that *by itself* would be out of place. But:

3. There was a cottage down the road, standing by itself in a lot of trees. P. G. Wodehouse, *The Level Business Head*, in *Eggs, Beans and Crumpets*.

Here *by itself* is used because cottages are often, perhaps even usually, built in rows. This one was not.

Similarly *He lives alone* states the bare, objective fact: 'not with others', whereas *He lives by himself* hints at a certain deviation from the rule, suggesting as it does that most people of his age have a family or live in some sort of community, a boarding-house, hostel, or what not. When we ask a man when a business call will be convenient, he will answer 'I shall be alone to-night' when he means 'not with others', but 'I shall be by myself to-night' when the idea is rather 'my wife and children (perhaps even the domestic staff) will be away'. Mr. N. C. Andriessen (Haarlem) observes: 'A man told me one day that he had had "to drink by himself" because all the rest of the party were teetotallers.' The speaker's idea was evidently that drinking is a gregarious activity.

The difference outlined above is borne out by our quotations. 'Beryl was alone in the living-room' and 'she wished to be alone with her thoughts' state bare, objective facts; the expressions do not suggest that we might naturally have expected other people to be present. But in the sentences under *b.* the absence of companions is represented as in some way exceptional or contrary to expectations. In the first quotation (its source, Graham Greene's *Brighton Rock*, I, i, p. 16 (Penguin) has inadvertently been omitted) the woman had been expected to be in the company of some men with whom she had shortly before been seen (observe the words 'to his astonishment'). And in the last sentence quoted *all by myself* suggests that up to then the little boy had always been accompanied in his walks by grown-ups. The following sentences may serve as additional illustrations.

4. (Man trying to scrape acquaintance with a strange girl sitting in a twopenny deckchair on the Promenade at Brighton):

'Well, you aren't going to sit here alone all day, are you?'

'Who said I was?' the fat girl said. 'Doesn't mean I'm going with you.'

.....

'Got a friend?' the girl said.

'I'm all alone,' Hale said. Graham Greene, *Brighton Rock*, I, 1, p. 14 (Penguin).

5. *The Barber's Pole* (a stage-play) was composed on the principle that women would be interested to know just how their menfolk behaved when they were by themselves. Graves, *Antigua, Penny, Puce*, ch. 5, p. 67.

Implication: 'not, as might be expected, with their wives', or 'for once without their wives'.

6. Mrs. Godden had seen him playing by himself in the garden *while the others were away* May Sinclair, *Arnold Waterlow*.

The italicized part tells its own story.

The situation, of course, will often allow the use of either expression, but this is not saying that they mean the same. Thus a schoolboy who has handed in an unusually good translation will say *I've done it alone* in the sense of 'not jointly with others', but *all by myself* to rebut the charge that he has been helped by his parents.

The reason why *alone* is only used predicatively is that the word denotes a condition in which the subject referred to is, or is observed to be, at a given time; such qualities are rather predicated about a subject than attributed to it.

When, finally, we ask why *by oneself* should denote the more or less unexpected absence of companions, the answer readily suggesting itself is that the strong stress on *-self* has the usual effect of marking a contrast, in this case with the more regular presence of others.

92. *To dress* is invariably used without a reflexive pronoun when it means:

a. to wear clothes: *She dresses well, badly, showily, dowdily, beyond her means, ridiculously young; He always dressed in black.*

b. to procure oneself clothes: *My wife dresses on £ 50 a year.*

c. to put on clothes for a ceremonial occasion: *He always dressed for dinner.*

Apart from this, however, *to dress* (like *to wash* and *to shave*) seems to differ from the reflexive verbs in at least two respects. The plain verbs represent the activities:

A. as constituting our morning toilet, our customary preparation for the day to come, as invariable parts of the daily routine. In the morning, after getting up, we wash, shave and dress just as at night, before going to bed, we undress. When this, so to say, ritual character of the operation is suggested, present-day English¹, we are inclined to think, does not use the reflexive pronouns.

1. He dressed with great care, making himself neither too young nor too old, very thankful that his hair was still thick and smooth and had no grey in it. (The reference is to the person's activities on a particular morning; not to a habit.) Galsworthy, *In Chancery, The Forsyte Saga*, p. 525.

2. He considered that he paid sufficient respect to the virtue of cleanliness if he washed every morning. G. A. Birmingham, *Spanish Gold*, ch. I, p. 3.

3. She raised the blind and dressed. A. Bennett, *Riccyman Steps*, p. 130.

4. I'm going to wash and dress and then I'll come down. Wells, *The Time Machine*, p. 21.

5. On the following Sunday, while Soames was shaving, a message was brought him to the effect that Mr. Bosinney was below, and would be glad to see him. Opening the door into his wife's room, he said:

'Bosinney's downstairs. Just go and entertain him while I finish shaving.' Galsworthy, *Man of Property*, ch. VIII, p. 106.

6. He continued poring over the plans, while Bosinney went into his bedroom to shave and dress. *Ib.*, p. 110.

In all these cases the activities are represented as invariable and so to

¹ The remark only applies to contemporary English; the older stages of the language may show a different use. Jespersen is probably right when he observes (*MnEGr.* III, 16, 21) that the reflexive verbs were formerly of more frequent occurrence than now.

say inevitable parts of the morning toilet civilized human beings will make as a matter of course.

B. as performed for a certain reason or with a particular purpose, e.g. to appear decently or suitably attired, to produce a well-groomed effect, to be sartorially presentable, in short, in view of an aesthetic effect intended.

7. That section of the world that 'dresses' in contradistinction to merely wearing clothes. *N.E.D.* s.v. *Dress*, 7 b.

8. He dressed rather too carefully to be really well-dressed. E. F. Benson, *Dodo*, ch. 2, p. 85.

The non-use of the reflexive pronouns in cases like these is an interesting illustration of the difference between logical truth and its linguistic expression. Notionally these activities may be said to originate in a person and be directed towards himself, but this is not enough to make them grammatically reflexive. As we pointed out on a former occasion², grammatical reflexivity in English is a matter of the speaker being conscious of the identity between the person denoted by a noun and the pronoun referring to it, and in cases like the above this identity, although objectively existing, is not present in the mind of the speaker. *To wash, dress and shave*, as used here, are intransitive verbs, grammatically no more reflexive than *to get up, to breakfast or to have a bath*.

The reflexive verbs on the other hand are used when we think, not of the ritual character of the operations, nor of their effect on others, but of the activities as such, as things to which a person at any moment of the day may have to submit himself. In that case there is conscious identity between originator and object: *to wash oneself, dress oneself and shave oneself* are reflexive for the same reason as *to clean oneself, to dry oneself and to massage oneself*.

9. It was wonderful what a difference a night aft had made in that gal. She'd washed herself beautiful, and had just frizzed her hair, which was rather long over 'er forehead W. W. Jacobs, *A Question of Habit*, in *Light Freights*.

The reference is to a girl who, disguised in men's clothes, had shipped as a cabin-boy, but had been found out during the voyage. The addition of *beautiful* makes it clear that the character of the action is thought of.

10. ...I leaned out of my bunk and see (sic) Bill bending over a bucket and washing himself and using bad landwidge. W. W. Jacobs, *False Colours*, in *id.*

Bill was trying to remove paint from his face.

11. Meanwhile Tess had hastily dressed herself; and the twain, lighting a lantern, went out to the stable. Th. Hardy, *Tess of the D'Urbervilles*, ch. IV, p. 33.

The situation makes it clear that there is no question of a customary

² Points 30 and 31, *Eng. Sts.* XXXI, Nrs. 2 and 3 (April and June, 1950).

morning toilet here, nor any thought of the effect on the outer world, for it was two o'clock at night and Tess had been awaked by her mother because her father unexpectedly could not take the beehives to town.

The difference here described may, perhaps, be made more acceptable to some readers, if it is pointed out that *he washed* is synonymous with 'he performed his ablutions', where *his* expresses the customary character of the activity, whereas *he washed himself* may be paraphrased by 'he had a wash', where the indefinite article makes it clear that an incidental action is meant. Similarly *to shave oneself* is 'to have a shave' and *to dress oneself* 'to get into some (or even any) clothes'.

The quotations under *a.*, then, must be explained by the fact that *dresses himself* and *washing himself* are not meant to represent the activities as parts of the daily morning ritual, nor as done with the aesthetic object of presenting a well-groomed appearance. The first quotation speaks for itself in this respect; the second needs a wider context to prove this. The point is that the man in question was not making his morning toilet: it was in the middle of the day and he was removing a disguise. The sentences under *b.*, we take it, refer to washing and dressing as customary morning activities.

(To be continued)

Haarlem.

P. A. ERADES.

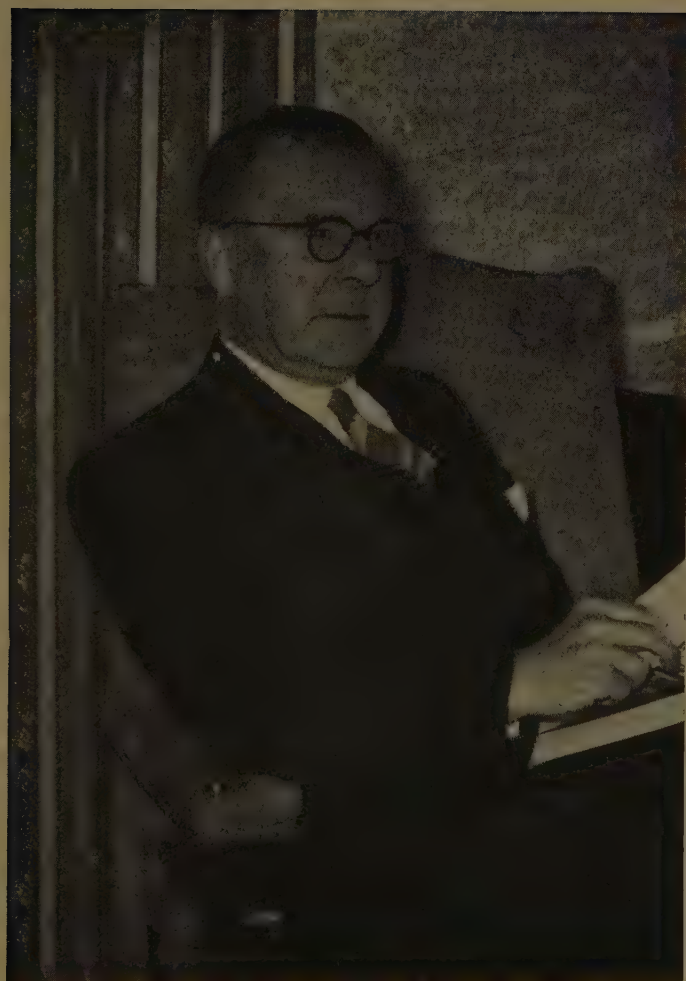
Periodicals Received

Bulletin de la Société de l'Histoire du Protestantisme Français. Oct.-Déc. 1954. L. Forster, Traductions françaises d'œuvres de dévotion puritaines.

Modern Fiction Studies. I, 2. E. Stone, From James to Balderston: Relativity and the '20's. — B. Harkness, Conrad on Galsworthy: the Time Scheme of *Fraternity*. — M. Church, Concepts of Time in Novels of Virginia Woolf and Aldous Huxley. — P. Swiggart, Time in Faulkner's Novels. — M. Spilka, The Shape of an Arch: a Study of Lawrence's *The Rainbow*. — Modern Fiction News Letter. — *Ib.* I, 3. [See Dec. 1955.] — *Ib.* I, 4. R. W. Stallman, Gatsby and the Hole in Time. — A. R. Benson, E. M. Forster's Dialectic: *Howards End*. — S. Lainoff, *The Rainbow*: The Shaping of Modern Man. — W. Beck, The Shorter Happy Life of Mrs. Macomber. — Modern Fiction News Letter.

The Journal of English and Germanic Philology. LII, 1. A. J. Lubell, Poe and A. W. Schlegel. — J. C. Sherwood, Dryden and the Rules: The Preface to the *Fables*. — A. Rosenberg, Prior's Feud with the Duchess of Marlborough. With a Further Note on Prior and *Faction Display'd* by H. Bunker Wright. — O. E. Johnson, Was Chaucer's Merchant in Debt? A Study in Chaucerian Syntax and Rhetoric. — M. F. Moloney, St. Thomas and Spenser's Virtue of Magnificence. — F. L. Gwynn, Faulkner's Prufrock — and Other Observations. — R. A. Klinefelter, The Four Daughters of God: A New Version. — *Id.* LII, 2. April 1953. M. J. Quinlan, The Reaction to Dr. Johnson's *Prayers and Meditations*. — C. C. Seronsy, Daniel's Manu-

script *Civil Wars* with Some Previously Unpublished Stanzas. — J. Winterbottom, The Development of the Hero in Dryden's Tragedies. — R. Quirk, Langland's Use of *Kind Wit* and *Inwit*. — A. Oras, "Extra Monosyllables" in *Henry VIII* and the Problem of Authorship. — S. Miller, The Text of the Second Edition of Milton's *Eikonoklastes*. — F. Cordasco, Thomas Paine and the History of "Junius": A Forgotten Cause Célèbre. — Id. LII, 3, July 1953. M. H. Scargill, "Gold beyond Measure": A Plea for Old English Poetry. — C. A. Owen, Jr., The Crucial Passages in Five of the *Canterbury Tales*: A Study in Irony and Symbol. — B. Ricks, Catholic Sacramentals and Symbolism in Spenser's *Faerie Queene*. — C. J. Hill, The Portrait of the Author in *Beauchamp's Career*. — J. A. Bryant, Jr., The Function of *Ludus Coventriae* 14. — W. G. Stryker, Old English Glossary Gleanings. — L. M. Price, Anglo-German Literary Bibliography for 1952. — Id. LII, 4, Oct. 1953. A. G. Mitchell and G. H. Russell, The Three Texts of "Piers the Plowman". — W. B. Stone, Shakespeare and the Sad Augurs. — S. Sultan, The Audience-Participation Episode in *Johan Johan*. — M. J. Donovan, The Moralite of the Nun's Priest's Sermon. — C. Leech, *The Atheist's Tragedy* as a Dramatic Comment on Chapman's *Bussy Plays*. — R. W. Battenhouse, Marlowe Reconsidered: Some Reflections on Levin's *Overreacher*. — A. Sherbo, Two Additions to the Johnson Canon. — R. F. Leslie, Textual Notes on *The Seasons for Fasting*. — Id. LIII, 1, Jan. 1954. S. Sultan, *Johan Johan* and Its Debt to French Farce. — W. D. Smith, The *Henry V* Chorus-uses in the First Folio. — E. H. Miller, Samuel Daniel's Revisions in *Delia*. — A. D. McKillop, Richardson's Early Writings — Another Pamphlet. — L. M. Price, English Theological Works in Pastor Lessing's Library. — R. Quirk, Vis Imaginativa. — S. H. L. Degginger, "A Wayle Whyt ase Whalles Bon" — Reconstructed. — Id. LIII, 2, April 1954. M. J. Svaglic, Religion in the Novels of George Eliot. — K. J. R. Arndt, Recent Sealsfield Discoveries. — N. F. Ford, Kenneth Burke and Robert Penn Warren: Criticism by Obsessive Metaphor. — R. M. Smith, Swift's Little Language and Nonsense Names. — R. O. Evans, Some Aspects of Wyatt's Metrical Technique. — J. Prescott, James Joyce's *Stephen Hero*. — Id. LIII, 3, July 1954. C. Dahlberg, Chaucer's Cock and Fox. — T. B. Haber, A. E. Housman's Downward Eye. — L. Werkmeister, Coleridge and "The Work for Which Poor Palm Was Murdered". — H. J. Oliver, The Mysticism of Henry Vaughan: A Reply. — C. L. Kulisheck, Swift's Octosyllabics and the Hudibrastic Tradition. — F. J. Nock, E. T. A. Hoffmann and Shakespeare. — A. C. Friend, Analogues in Cheriton to the Pardoner and His Sermon. — E. R. Homann, Chaucer's Use of 'Gan'. — J. A. Bryant, Jr., Chester's Sermon for Catechumens. — R. Wallerstein, Sir John Beaumont's *Crowne of Thorns*, A Report. — L. M. Price, Anglo-German Literary Bibliography for 1953. — Id. LIII, 4, Oct. 1954. A. G. Brodeur, Design for Terror in the Purging of Heorot. — A. B. Friedman, Percy's Folio Manuscript Revealed. — A. K. Moore, *Sir Thopas* as Criticism of Fourteenth-Century Minstrelsy. — G. Stillwell, Chaucer's Eagles and their Choice on February 14. — A. K. Skarsten, Nature in *Mandeville*. — I. Ribner, *Tamburlaine* and *The Wars of Cyrus*. — J. L. Rosier, The Lex Aeterna and *King Lear*. — R. C. Harrier, Notes on Wyatt and Anne Boleyn. — J. P. Hughes, On H for R in English Proper Names. — Id. LIV, 1, Jan. 1955. R. W. V. Elliott, The Runes in *The Husband's Message*. — A. Oras, Intensified Rhyme Links in *The Faerie Queene*: An Aspect of Elizabethan Rhymecraft. — T. M. Rayson, The Establishment of Wordsworth's Reputation. — G. M. Harper, Blake's Neo-Platonic Interpretation of Plato's Atlantis Myth. — P. F. Ganz, Seventeenth-Century English Loan Words in German. — E. Suddaby, The Poem *Piers Plowman*. — C. A. Owen, Jr., The *Canterbury Tales*: Early Manuscripts and Relative Popularity. — A. Bonjour, On Sea Images in *Beowulf*.



To Prof. Dr F. Th. Visser

1886—1956

Though it is not until the 28th of August that Professor Visser will reach the age that will oblige him to vacate the Chair of English Philology in the R. C. University of Nijmegen, the end of May, which usually marks the termination of lecture courses in Dutch Universities, has seemed a suitable time to honour him as a scholar and a teacher.

Frederikus Theodorus Visser was born at Enschede, studied English at Utrecht, Amsterdam and Nijmegen, and, like many a later Professor in the Faculty of Letters and Philosophy, spent several years teaching in secondary schools. In 1941 he obtained his doctor's degree, *cum laude*, on a thesis entitled *A Syntax of the English Language of St. Thomas More, A. The Verb*, his promotor being Prof. Dr Aur. Pompen O.F.M., whom he was afterwards to succeed. Bulky as it was — it ran to about 450 pages — the thesis was only part of a larger work, the second instalment of which came out in 1952, while the conclusion is still to appear.

The scope and character of Visser's *Syntax* have recently been set out by Otto Funke in his review of Part II in *English Studies*, February and April 1955. More's key position in the development of English prose, emphasized by R. W. Chambers in his famous essay, fully justified a systematic study of his syntactic usage. Visser's method is in the tradition of such well-known representatives of the Dutch school of English as Poutsma and Van der Gaaf, though his grammatical principles show the influence of later theoretical developments. Even in its as yet uncompleted state his work is a milestone in the history of English syntax, a subject long overshadowed in academic circles by an almost exclusive concentration on historical phonology.

In 1947 Dr Visser was appointed Lecturer in Old and Middle English in the University of Nijmegen, to be promoted to a full professorship two years later. His new duties did not interfere with his productivity. Various articles and reviews in *English Studies* and elsewhere testify to his keen eye for linguistic phenomena that had hitherto escaped attention; we refer to such a penetrating study as that on 'Two or More Auxiliaries with E. S. XXXVII. 1956.

a Common Verbal Complement' in the February number of 1950. Now that his time will no longer be taken up with teaching, we may hope for an early completion of his work on More and, perhaps, for a much-needed *Historical Syntax*.

A number of fellow-workers, including Professor Visser's colleagues in English Philology in other Dutch Universities,¹ have contributed articles and reviews to this Anniversary Number as a token of their regard. Together with his students, past and present, they wish him many more years of fruitful activity.

Z.

¹ Prof. Dr P. N. U. Harting, of the Municipal University of Amsterdam, was prevented by eye trouble from sending a promised contribution.

Some Remarks on Late O.E. Word-Order

with special reference to Ælfric and the Maldon poem [about 991]

I am taking my starting-point from a remark in *An OE Grammar* by Quirk and Wrenn (1955) where the authors, in an excellent concise survey, discuss certain features of OE. word-order. It is quite evident that their intention was to give no more than an outline, but when we read there (§ 144) that 'the prose and the late verse (such as *Maldon*) display a considerable tendency towards the order SVO/C (= subject, verb, object (complement) in non-dependent clauses' one might perhaps get the impression that in late OE *prose* and *poetry* there was already little difference in the tendency towards SVO, and that word-order had undergone an almost analogous progress in these two literary spheres.

The following unpretentious lines are intended to show that there was still a remarkable difference between Ælfric's prose (whether ordinary or rhythmic) and the Maldon poem, the latter still preserving in a most characteristic manner older traditional traits than the prose. And it seems to me an interesting fact that even in such a short poetic text as the Maldon poem (about 325 lines) those old features should shine so clearly and make us realize how strong the older alliterative current must have been at the end of the tenth century. I shall base the following details first of all on Barrett's treatment of Ælfric's word-order¹ and my own examination of the poem, avoiding detailed numerical statistics and contenting myself with a rough calculation in the enumeration of examples.

As to terminology I shall distinguish between *direct* (SV) and *inverted* (VS) order and subdivide the first into the *contact* (SV...) and the *transposed* type with its two varieties of *final* (S...V) and *medial* (S..V..) position. Apart from this aspect of subject-verb position it is important to see whether or not sentences have *heads* i.e. verb-modifiers at the beginning in front of the subject-verb group: e.g. *þas word] Crist clypode to his Fæder* (head and contact order); *þa] cwæþ se Godes engel to þam hyrdum* (head and inversion). Such *heads* play a decisive part in causing inversion.

In the following I shall concentrate on two chief problems:

A) the distribution of *direct* and *inverted* order, and

B) the conditions prevailing within the sphere of direct order, especially the relation of *contact* to *transposed* order. We shall see that in both respects the Maldon poem, compared with Ælfric, shows some typically archaic traits.

¹ *Studies in the Word-Order of Ælfric's Catholic Homilies and Lives of Saints*, Cambridge, 1953. The C. H. are in ordinary prose (A), the L. of S. in rhythmic prose (B).

A) Let us first look at the problem of *direct* and *inverted* order i.e. SV versus VS.

Though in both authors (*Ælfric* and *Maldon*) *direct* order in independent statements is predominant, M has, speaking generally, a higher percentage of inversions than *Æ*. But the main difference consists in the fact that inversion in sentences *without* heads is very rare in *Æ* (about 10 % in A, only 5 % in B)², whereas this type is abundantly represented in M (about 35 %). This headless inversion is a peculiar feature of the old epic style, and Ries has treated it in detail in his *Wortstellung im Beowulf* (1907).³ Here are some examples from M⁴:

1) inversion due to an important (new) element in the action :

- v. 66 : (two inversions following each other, the first *with*, the second *without* head):
 þær com flowende flod æfter ebban ;
 lucon lagustreamas (the result)
- v. 127: Stodon stædefeste, stihte hi Byrhtnoð...
- v. 301: Stodon fæste
 wigan on gewinne.
- v. 134: Sende þa se særinc superne gar
 þæt gewundod wearþ wigena hlaford
- v. 149: Forlet þa drenga sum daroð of handa
 fleogan of folman...
- v. 147: Se eorl wæs þe bliþra :
 Hloh þa modi man, sæde Metode þanc...

2) especially with verbs expressing motion :

- v. 96 : Wodon þa wælwulfas, for wætere ne murnon,
 wicinga werod....
- v. 130: Wod þa wiges heard, wæpen up ahof..
- v. 159: Eode þa gesyrwed secg to þam eorle ;
- v. 166: Feoll þa to foldan fealhilt swurd...

3) inversion indicating a development in the action :

- v. 74 : Het þa hæleða hleo healdan þa bricge..
- v. 91 : Ongan ceallian þa ofer cald wæter
 Byrhtelmes bearn....
- v. 261: Ongunnon þa hiredmen heardlice feohtan..

4) inversion of light verb, expressing close junction with the preceding context :⁵

² cf. Barrett, §§ 6, 7. A = ordinary prose, B = rhythmic prose.

³ §§ 27 ff.

⁴ Text from E. V. Gordon's edition in Methuen's OE. Library (1937).

⁵ Cf. Ries, *Wortstellung im Beowulf* (§ 31).

- v. 104: þa wæs feohte neh,
tir æ getohte. Wæs seo tid cumen
þæt þær fæge men feallan sceoldon.
- v. 107: Hremmas wundon,
earn æses georn. Wæs on eorþan cyrm.
- v. 216: Ic wylle mine æþelo eallum gecyþan....
wæs min ealda fæder Ealhelin haten..

5) inversion due to special emphasis of predicate :

- v. 140: frod wæs se fyrdrinc....
- v. 111: Biter wæs se beaduræs..
- v. 113: Wund wearþ Wulfmæc.....
- v. 54 : Feallan sceolon hæþene æt hilde⁶

So far typical instances of inversions in sentences *without* heads. Their great number in M gives the poem a peculiar colour.

Concerning inversion in sentences *with* heads a special problem is connected with clauses introduced by temporal *þa* where inversion in OE prose has almost become the rule. In the correlative junction *þa — þa*, the main clause is characterized by inversion whereas the temporal subordinate one shows direct order. This problem is of long standing, and I do not intend to enter into details.⁷ As far as Ælfric is concerned inversion after *þa* and in the main clause of the *þa — þa* type is the rule,⁸ and so generally in OE prose. As to poetry, word order after *þa* seems to fluctuate and is no sure criterion for parataxis or hypotaxis. In any case, we find in M a good many instances where after *þa* we find inversion in independent statements :

- v. 25 : þa stod on stæðe, stiðlice clypode
wicinga ar....
- v. 202: þa wearþ afeallen þæs folces ealdor..
- (similarly: v. 103, 182, 205, 273, 285, 295)

But on the other hand there are some undeniable instances where there is no inversion in this *þa*-type in independent sentences :

- v. 89 : þa se eorl ongan for his ofermode
alyfan landes to fela laþere þeode ;

⁶ Such an instance with the infinitive in front position does not occur in *Beowulf* (s. Ries, p. 357).

⁷ Cf. Kube, *Wortstellung in der Sachsenchronik* (1886, § 3 inversion the rule); Smith, *Anglo-Saxon Wordorder* (1893); Roth, *Die Wortstellung im Aussagesatz angels. Originalprosa* (1914); Rothstein, *Die Wortstellung in der Peterborough Chronik* (1922); Fourquet, *L'ordre des éléments de la Phrase en Germanique Ancien* (1938; p. 65 ff, p. 120 ff: *þa* with inversion); Andrew, *Syntax and Style in OE* (1940). As to poetry esp.: Schücking, *Satzverknüpfung im Beowulf* (1904; p. 41n, p. 108/9), H. Möllmer, *Konjunktionen und Modus im Temporalsatz des Altenglischen* (1937, p. 11 ff.).

⁸ Cf. Barrett, pp. 8, 29, 34.

- v. 143: þa he oþerne ofstlice sceat
þæ seo byrne forbærst;
v. 162: þa Byrhtnōþ bræd bill of sceðe
brad and brunecg....
v. 260: þa hi forð eodon, feores hi ne rehton.
(v. 17: þa þær B. ongan; v. 205: inversion)

Compared with contemporary prose, this too seems to be a feature which M shares with older epic poetry.

B) Of even greater importance are the differences prevailing within the sphere of *direct* order, i.e. the relation of *contact* to *transposed* order. I shall first give a few selected examples from M in order to show the different types in independent clauses.

a) *contact* order (SV...):

- v. 199: he gehleop þone eoh þe ahte his hlaforð (with full verb *gehleop*)
v. 284: ȝ seo byrne sang | gryreleoða sum... (with full vb.)
v. 35 : we willað wið þam golde grið fæstnian (with auxiliary vb. *willað*)

b) *medial* order (S..V..; only possible in sentences with more than two units after S):

- v. 101: He mid bordum het | wyrcan þone wihagan (with full vb. *het*)
v. 138: he mid gare stang | wlancne wicing (with full vb. *stang*)
v. 114: he mid billum wearþ, | his swustersunu,
swiþe forheawen (the only example of an auxiliary vb. in medial position)

c) *final* order (S....V):

N.B. Sentences, such as v. 106 *Hremmas wundon* do not count unless they appear in clusters of sentences with final order, because in such short types contact and transposed order naturally coincide.

- v. 68 : Hi þær Pantan stream mid prasse bestodon
v. 191: ȝ his broðru mid him begen ærndon,
Godwine ȝ Godwig guþe ne gymdon.
v. 133: ægþer hyra oðrum yfeles hogode.
v. 313:Fram ic ne wille,
ac ic me be healfe minum hlaforde,
be swa leofan men licgan þence.

In these types with verbal *end*-position only full verbs occur in M; there is no instance with an auxiliary at the end of independent clauses.

I dare say it is now a generally accepted opinion that the oldest order in Germanic was verbal *end*-position, and that in historical times we can observe a gradual movement of the verb towards *contact* order, the lighter verbs making quicker progress than the full ones in independent sentences. In the mirror of OE literature we can follow up this interesting process

which had not yet come to an end in late Old English. But there is a remarkable difference between *prose* and *poetry*.

In *Beowulf* we find, in independent statements, still a majority of the *old transposed* order (ca. 70 % transposed of which 40 % final, 30 % medial), *contact* order lagging behind with about 30 %. In prose things had gradually undergone a decisive change, and we find in *Ælfric* almost reverse conditions, i.e. a considerable majority of *contact* versus transposed order (in A 73 % contact, 27 % transposed of which only 12 % final; in B 57 % contact, 43 % transposed of which only 17 % final). This means that verbal *end*-position has nearly lost its ground in independent clauses, whereas medial position had become more or less a variety of *contact* order.⁹

Now *Maldon* again sides with older epic poetry in displaying a considerable majority of *transposed*, and especially of *final* position versus *contact* order (about 60 % transposed, 40 % *contact* order by a rough calculation).¹⁰ Some further details: *medial* position of the verb is altogether rare; with full verbs we find only 7 instances (ll. 44, 101, 138, 198, 232, 281, 296), with auxiliary only 1 case (l. 114). The chief rivalry exists between *final* and *contact* order, and here a marked contrast appears between full and auxiliary verbs.

Auxiliary verbs, because of their rhythmical lightness, tend to *contact* order, and in M they have almost exclusively this position;¹¹ there is no case of *end*-position in independent statements. On the other hand, full verbs still adhere to *final* order and leave the rival type with *contact* order far behind.¹²

As to the *final* type I should like to mention some special cases of verbal clusters:

- v. 209: Swa hi bylde forð bearn Ælfrices, (inversion)
wiga wintrum geong wordum mælde,
Ælfwine þa cwæp, he on ellen spræc....
- v. 304: Oswold J Eadwold ealle hwile,
begen þa gebroþru beornas trymedon,
hyre winemagas wordon bædon.....
- v. 309: Byrhtwold maþelode, bord hafenode —
se wæs eald geneat — æsc acwehte;
he ful baldlice beornas lærde....

⁹ Cf. Barrett, p. 63 ff.

¹⁰ A rough list of lines with full verbs in *end*-position: ll. 8, 66, 68, 72, 82, 98/9, 120, 110, 131, 133, 137, 143, 163, 172, 183, 187, 191/2, 193/4, 210/11, 244/5, 255/6, 270, 277, 287, 298, 305/6, 309/11, 319, 320, 323; all in all about 44 full verbs in *end*-position in independent sentences with more than 2 members.

¹¹ Cf. ll. 35, 40, 46, 81, 144, 146, 160, 175, 179 etc. (about 21 cases all in all).

¹² Instances of full verbs in *contact* order: ll. 13, 15, 23, 72, 126, 136, 162, 173, 185, 206, 269, 277, 285, 294, 303; doubtful cases with half-auxiliary *onginnan*, *lætan* ll. 17, 89, 108, 140, 265; a rhyme formula in l. 271. All in all about 16-20 *contact* types versus 44 *final* types.

We also find several times in the lines the figure of *chiasmus* which Ries observed in Beowulf¹³:

v. 193: ac wendon from þam wige ȝ þone wudu sohton,
flugon on þæt fæsten ȝ hyra feore burgon....

v. 277: He bræc þone bordweall ȝ wið þa beornas feaht...

A consequence of this situation in word-order is that in all those cases where there is end-position of full verbs, *Objects* and other complements must naturally take *pre-verbal* order (cf. ll. 68, 98, 120, 133, 137, 187, 191 etc.), the remaining few cases of contact order with *post-verbal* *Objects* being almost negligible (cf. ll. 13, 162, 269, 271 (rhyme), 277, 285).

This rather cursory survey of certain facts and trends in late OE word-order has only concentrated on the most obvious phenomena. It has not been my intention to work out further and finer details, but I hope that even in this rough form Prof. Visser will accept these lines as a token of my deep regard for his scholarly work.

Bern.

O. FUNKE.

The Weakening of O.E. Unstressed *i* to *e* and the Date of Cynewulf

In 1891 E. Sievers published an article in *Anglia*¹, in which he discussed the significance of the spelling *Cynewulf*, compared with an earlier *Cyniwulf*, for the dating of this Anglo-Saxon poet. The spelling *Cynwulf*, without a medial *i* or *e*, which occurs twice in the signed poems, namely in *Christ II* and *The Fates of the Apostles*, cannot be used in this connection, because it is found alongside both *cyni-* and *cyne-*. In his investigations Sievers relied too much on charters; the *cyne-* form is first found in the South about 740 and in the Midlands about 770. Northumbrian charters of the eighth century do not exist. On the strength of this evidence and of comparable words, such as *heri-* or *here-* compounds, Sievers concluded that the weakening of *i* to *e* took place about the middle of the eighth century and that Cynewulf is to be placed in the second half of that century or the beginning of the next.

In the Sir Israel Gollancz Memorial Lecture of 1933² Kenneth Sisam

¹³ *Wortstellung*, p. 147.

¹ E. Sievers, 'Zu Cynewulf', *Anglia* XIII (1891), pp. 1 ff.

² Kenneth Sisam, *Cynewulf and his Poetry*, Proceedings of the British Academy XVIII (1932), pp. 303 ff. Reprinted in: *Studies in the History of Old English Literature*, 1953. Our page numbers refer to the *Studies*.

investigated the material anew. He threw doubt on the authenticity of the early charters used by Sievers, thereby undermining the latter's argument. Sisam was right in concentrating on Anglian texts, for, by way of calling attention to the runic signature which is to follow, the poet composed an introductory passage with rhymes at the end of *Elene*, and some of the rhymes are only perfect if we substitute Anglian forms for the late West Saxon ones in the copy that has come down to us. After rejecting the charters and saying that in Bede, who died in 735, the first element is regularly *Cyni-*, never *Cyne-*, Sisam mainly relies on the Lindisfarne *Liber Vitae* and the so-called *Northumbrian Genealogies*. The *Liber Vitae* may be as late as 840 and consistently spells *Cyni-* in more than a hundred instances. The *Northumbrian Genealogies* belong to the Central Midlands and show both *i* and *e* about 812. 'It is not a witness for *e* in Northumbrian usage; and there is nothing else to discount the testimony of the *Liber Vitae* that the Northumbrian spelling in the early years of the ninth century is *Cyni-*. On this evidence, the many critics who believe that Cynewulf was a Northumbrian can hardly assign his work to a date earlier than the ninth century. The few who think he was a Mercian may still cling to the late eighth century, though why they should prefer the earliest conceivable date is not clear³.'

Sisam's conclusions have been widely accepted. Dorothy Whitelock⁴ is of opinion that *Beowulf*, though older than the Cynewulfian poems, may on the basis of the late date of Cynewulf still belong to the second half of the eighth century. In his history of Old English literature Kemp Malone⁵ repeats that the earliest possible time for Cynewulf is the last quarter of the eighth century and that the ninth makes a safer date. Miss Woolf⁶, the latest editor of *Juliana*, states in a footnote that the passage on the earliest possible date of Cynewulf 'is of course entirely indebted to Dr. Sisam's lecture.' George K. Anderson⁷ also places Cynewulf in the ninth century, in the mistaken belief, however, that the syncopated form Cynwulf is clearly of that time. Helmut Arntz⁸ is an apparent exception, but he seems not to have seen Sisam's lecture.

I venture to raise the question again, because there seem to me to be two weak points in Sisam's argument. The first is that the Bede manuscripts are dismissed too lightly. It is true that Bede himself always wrote *Cyni-* and that the copyists have generally tried to follow his spellings. But though Bede died in 735, he began to write about 690 and it is unlikely that a man of his training and interests should have changed his spelling in

³ *l.c.*, p. 6.

⁴ Dorothy Whitelock, *The Audience of Beowulf*, 1951, p. 28.

⁵ Kemp Malone, *The Old English Period*. In: *A Literary History of England*, Ed. by Albert C. Baugh, vol. I, 1948, p. 70.

⁶ *Juliana*, Ed. by Rosemary Woolf, 1955, p. 7.

⁷ George K. Anderson, *The Literature of the Anglo-Saxons*, 1949, p. 124.

⁸ Helmut Arntz, *Handbuch der Runenkunde*, 1944², pp. 197, 207. The first édition appeared in 1935.

later years. His apprenticeship under the great artist Ceolfrith, the maker of the famous Ceolfrith bibles, must have formed in him a taste for fine writing. Moreover, he is definitely interested in spelling, as we know from his *Liber de Orthographia*, which Plummer⁹ puts between the years 691 and 703. A similar calligraphical tradition is to be seen in the Lindisfarne *Liber Vitae*, produced 'not meanly or hurriedly but in stately letters of gold and silver.'¹⁰ The letters were first written in ordinary ink and then traced in gold and silver. The nature of the work, too, is such that older spellings were, no doubt, reverently preserved.

A second weakness is that Sisam lays too much stress on combinations with *cyni-* and that he does not take enough account of other combinations. I cannot see any cogent reasons why, in deciding the weakening of medial or final *i* to *e*, *cyni-* should be singled out and treated differently from forms like *wini-*, *-wini*, *heri-* or *-heri*, etc. There is of course the present problem of deciding between *Cyniwulf* and *Cynewulf*, but in the so-called Northumbrian *Genealogies* all *Cyni-* spellings have completely disappeared and only *Cyne-* forms occur. Sisam's remark¹¹ that this document shows both *i* and *e* may mislead the reader.

I therefore propose to investigate the occurrence of *e* spellings in eighth-century manuscripts. This means first of all the Bede MSS. Plummer¹² collated four:

Cambridge University Library Kk. v. 16	(M)
British Museum Cotton Tiberius A xiv	(B)
British Museum Cotton Tiberius C ii	(C)
Namur, Bibliothèque de la Ville 11	(N)

To these should now be added:

Leningrad Public Library Q.v.i. 18	(L)
Kassel, Landesbibliothek, Theol. Q.2	(K)

Two manuscripts containing glossaries are:

Epinal, Bibliothèque Municipale 72 (Epinal Glossary) (Ep)
Cambridge, Corpus Christi College 144 (Corpus Glossary) (Cps)

M, the celebrated Moore MS, is the oldest Bede manuscript, dating from about 737, as was already stated by Wanley.¹³ The date is fixed by some chronological entries at the end of the work. The script is the normal Anglo-Hibernian type, practised in the North of England at that time, and handwriting and abbreviations agree with the early date. The manuscript was bought on the continent after the Peace of Rijswijk (1697), but it is not necessary to accept that it was written on the continent. The chronological entries clearly betray English interests. Plummer's

⁹ Charles Plummer, *Baedae Opera Historica*, I, 1896, p. cxlv.

¹⁰ Sisam, *l.c.*, p. 7.

¹¹ *l.c.*, p. 6.

¹² Plummer I, p. lxxxvi.

¹³ In: George Hickes, *Thesaurus II*, p. 288.

suggestion¹⁴ that it was written at Echternach Monastery in Luxemburg is a mere guess. The subject-matter of the *Historia Ecclesiastica* must have commended it to English missionaries working on the continent under similar conditions. This may account for its having been sent abroad. The language of the Old English words in the text is Northumbrian, which conclusion is corroborated by the language of Cædmon's hymn, the List of Northumbrian Kings and the three Northumbrian glosses after Cædmon's hymn. As the basis of the chronological entries is the foundation of Wearmouth, and it is difficult to see why this particular monastery should be singled out by a scribe writing in another part of the country or abroad, we are fully justified in following Wanley and in accepting Wearmouth as the place where M was written. Lowe¹⁵, who mainly judges on palaeographical grounds, says: 'Anglo-Saxon minuscule saec VIII (ca. A.D. 737)... Written presumably in the North of England or possibly in a Continental centre with Northumbrian connexions.'

L remained practically unknown, except for a few short references, till 1928, when Miss Dobiache-Rojdestvenski¹⁶ described it in an article in *Speculum*. In the margin alongside the chronological recapitulation at the end of Bede's work are Roman figures, which, when added to the number of years in the text, point to the year 746. In 1941 Professor O. S. Arngart (Anderson) published the Old English material in the manuscript and in 1952 he brought out the fine facsimile edition¹⁷. He enumerates the points indicating English origin: 'The scribe once wrote *and* for *et*, which at least tends to show that he was an Englishman.'¹⁸ And: 'The English origin of the MS. is established by the nature of the script and illumination and by other palaeographical indications. A closer location becomes a matter of speculation. The dialectal characteristics of the Old English proper names and of the L version of Cædmon's Hymn are consistently Northumbrian, which as far as it goes, points to a northern origin of the text. Zimmermann's conjecture of a southern English origin requires the assumption that the MS. was written in the South by Northumbrian scribes, or else that the scribes meticulously reproduced the Northumbrian peculiarities of their text, which seems somewhat unlikely. On the other hand, the ornamentation shows no close connexion with the products of the Lindisfarne School... It may be observed that the OE. names in L

¹⁴ Plummer I, p. lxxxix.

¹⁵ *Codices Latini Antiquiores*. A palaeographical guide to Latin manuscripts prior to the ninth century. Ed. by E. A. Lowe. Part II, No. 139. (= C.L.A.). So far seven volumes have appeared.

¹⁶ Olga Dobiache-Rojdestvenski, 'Un manuscrit inédit de Bède à Leningrad'. *Speculum* III (1928), pp. 314 ff.

¹⁷ O. S. Anderson, *Old English Material in the Leningrad Manuscript of Bede's Ecclesiastical History*. 1941 (= O.E.M.)

O. S. Arngart, *The Leningrad Bede*. An eighth century manuscript of the Venerable Bede's *Historia Ecclesiastica Gentis Anglorum* in the Public Library, Leningrad. In: *Early English Manuscripts in Facsimile*, vol. II, 1952 (= L Facs.).

¹⁸ L Facs., p. 21.

are more distinctly southern Northumbrian in form than those of MS. M.¹⁹ Zimmermann²⁰ assigned the manuscript to the South because of the affinity of the illumination at the head of Book II in L with the type of miniature found in the late eighth-century Cuthbert Gospels at Vienna, which he labels 'southern English'. According to Kendrick,²¹ however, the Cuthbert Gospels are probably York or Mercian work. The handwriting and abbreviations agree with a date about the middle of the eighth century. It does not yet occur in Lowe's *C.L.A.*

B is called an eighth-century MS by Plummer²². Twelve years before the publication of his edition British Museum palaeographers²³ had already called it early ninth century. Lindsay²⁴ also makes it 'saec. VIII'. Sweet²⁵ assigns it to the first half of the ninth century. R. Flower, quoted by I. Dahl²⁶, is of opinion that the earliest possible date of the Anglo-Saxon minuscule of the MS. is c. 800. Lowe purposely omits it from the *C.L.A.* A corrector has changed the spelling of a great many proper names to bring them into line with what must have been normal in his days. In a number of cases it is difficult to decide whether a corrector has been at work or not. Dahl places it among the Northumbrian sources but it is not certain that it is a northern copy. Most evidence as to provenance was destroyed in the Cottonian fire, from which it suffered considerably.

C belongs to the end of the eighth or the beginning of the ninth century. Lowe²⁷ has: 'Anglo-Saxon minuscule saec VIII^{ex}.... Written in England, probably in the South, as script and ornamentation suggest. The textual connexion with Durham may be due to its Northumbrian exemplar.' Dahl²⁸ on the other hand finds in the writing of the proper names some linguistic evidence pointing to a S.E. Mercian dialect. In view of the political ascendancy of Mercia over Kent at the time there need not be any insuperable difficulty in making the two opinions agree. Lindsay²⁹ says that it belongs to the late eighth century. The linguistic forms are definitely later than those of M and L.

N is more uncertain as to date. Plummer³⁰ calls it eighth century, with which Sweet³¹ appears to agree. Lindsay³², however, assigns it to the

¹⁹ F Facs., p. 31.

²⁰ E. H. Zimmermann, *Vor-Karolingische Miniaturen*, 1916. Text, p. 310.

²¹ T. D. Kendrick, *Anglo-Saxon Art to A.D. 900*, 1938, p. 145. The observation was already noted by Arngart, L. Facs., p. 23 f.

²² Plummer I, p. xci.

²³ *A Catalogue of Ancient Manuscripts in the British Museum*, Part II, 1884, edited by E. Maunde Thompson and G. F. Warren.

²⁴ W. M. Lindsay, *Notae Latinae*, 1915, p. 469.

²⁵ H. Sweet, *Oldest English Texts*, 1885, p. 131.

²⁶ Ivar Dahl, *Substantival Inflexion in Early Old English*, 1938, p. 11.

²⁷ *C.L.A.*, II, No. 191.

²⁸ Dahl, l.c., p. 26.

²⁹ Lindsay, *Notae Latinae*, p. 460.

³⁰ Plummer I, p. lxxxvii.

³¹ Sweet, l.c., p. 131.

³² Lindsay, *Notae Latinae*, p. 469.

ninth century. In a later work³³ he gives the following reasons: 'The Bede part is full of Insular abbreviations... And symbols like *gla* 'gloria', *gra* 'gratia', *t*² 'tur', *m*² 'mur' make me date the MS "ninth century" rather than (as some have dated it) "eighth century".' Dahl has apparently overlooked Lindsay's reasons. As he is of opinion that the orthography of the O.E. names represents a slightly later linguistic stage than that of M, he decides on the second half of the eighth century. Faider³⁴ is of no value, as he merely refers to Plummer's statement of 1896. Laistner³⁵ ascribes it to VIII-IX century. It is not yet described in *C.L.A.*

K is written in Insular minuscule. It contains books IV and V only. Both Lindsay³⁶ and Laistner³⁷ call it eighth century. A more precise date is difficult to ascertain. I would say that the script and the language point towards the end rather than the middle of the century. It is later than M and L and seems to be earlier than B, C and N. Dahl does not use it, nor is it yet described by Lowe.

Ep is dated about 700 by Sweet³⁸ and called early eighth century by Lindsay³⁹. Dahl⁴⁰ refers to the doubts of other scholars about the early date of Ep, but the argument may be considered closed by Lowe⁴¹, who gives the following description: 'Mixed Anglo-Saxon majuscule saec VIII¹.... Written in England, to judge by the vellum. The script vaguely recalls Northumbrian calligraphy.'

Cps is placed early in the eighth century by Sweet⁴². Lowe's opinion⁴³, corroborated by the language, carries more weight: 'Anglo-Saxon majuscule saec VIII-IX... Written in England, to judge by ornamental initials. Belonged to St. Augustine's, Canterbury.'

We shall now give the evidence for *e* in these texts. The numbers refer to the pages of Plummer's edition of the *Historia Ecclesiastica* or, for the glossaries, to Sweet's *Oldest English Texts*. The most important texts for our purpose are M and L, because of their Northumbrian origin, Ep, because of its Mercian characteristics, and perhaps K. As K only contains the last two books, its references start after p. 201 of Plummer's edition.

<i>cyne-</i>	never in M, L, K, B, N, Ep. C and a corrector of B have <i>cynemund</i> 158. Cps has <i>cynedomas</i> 845, <i>cynedom</i> 1719, <i>cynewiððan</i> 1743.
<i>-uine</i>	never in M, L, K. It occurs in B and N, and is the normal form in C.
<i>-cæster</i>	never in M, L, K, B. It is frequent in C, N.

³³ Lindsay, *Palaeographia Latina* V, 1927, p. 41.

³⁴ Paul Faider, *Catalogue des Manuscrits conservés à Namur*, 1934, p. 16.

³⁵ M. L. W. Laistner, *A Handlist of Bede Manuscripts*, 1943, p. 97.

³⁶ *Notae Latinae*, p. 452.

³⁷ *A Handlist of Bede Manuscripts*, p. 97.

³⁸ *O.E.T.*, p. 3.

³⁹ *Notae Latinae*, p. 456.

⁴⁰ Dahl, p. 29.

⁴¹ *C.L.A.*, VI, No. 760.

⁴² *O.E.T.*, p. 3.

⁴³ *C.L.A.*, II, No. 122.

- æðel- never in M, L, K, B. It occurs once in C 249.
 -stede K, C 218.
 sebbe K, C 218.
 here- M: *hererici* 252, *heresuid* 253, *hereric* 255, *hereberct* 274 (once), *herebald* 289 (once).
 L: *hereberct* 274 (twice), 275, and in the chapter heading, *hereburg* 285, *herebald* 289 (twice).
 K: *hereric* 255, *hereberct* 274 (twice), 275, no chapter heading, *hereburg* 285, *herebald* (twice) 289.
 Ep: *herebaecon* 919.
 -here M: no instance.
 L: *trumhere* 180, *sighere* 218; *trumhere* corrected to *trumheri* 179.
 K: *uulphere* 207, *sighere* 218.
 Ep: *durhere* 925. Cp. *duerheri* 1053.
 ge- The value of this prefix is somewhat lessened by its doubtful etymology; cp. Gothic *ga-*. The earliest spellings show *gi-*, as, for instance, in Cædmon's Hymn: M *modgidanc*, *gihuaes*; L *modgithanc*, *gihuaes*; in K the Hymn is not found. In Ep *gi-* is the rule, but there are some exceptions: *gegeruuednae* 196, *gesuirgion* 214, *gecyndilican* 480, *geberu* 492, *geregnodae* 618, *genyctfullum* 725. A remarkable, inverted spelling is Ep *gibaen uuaes* 525, where both Cps and Erfurt have *geben*.
 One word, *gewissae*, an antiquarian name of a West Saxon tribe, is always, i.e., ten times, spelt with *ge-* in all the manuscripts. An explanation is not easy. It may have had a different etymology from other *gi-* combinations. Or Bede's informant may already have used the weakened form in his letter.

Reviewing the evidence, we may safely deduce that Bede himself always wrote *i*, except in *gewissae*, though there is a strong probability that he was influenced by spelling tradition. The same tradition prevails in the *Liber Vitae*. It accounts for the regularity of the *cyni-*, i.e., 'royal', element and of *æðil-*, which only occurs in the names of members of royal families and is retained even later than *cyni-*. The contrast between the *Liber Vitae* of 840, which always has *cyni-*, *-uini*, and the 'Northumbrian Genealogies' of 812, which always has *cyne-*, *-uine*, confirms our explanation. The weakening of *i* to *e* must have happened towards the end of the seventh century. The *i* spelling was of course retained for one or two generations after and was only gradually replaced by *e*. The earliest occurrence of *e* is in the Epinal Glossary of the beginning of the eighth century. The earliest Northumbrian occurrence is in the Moore MS. It is a sign of independent witnesses that the various Bede MSS. show *e* spellings in different words.

It is therefore theoretically possible for Cynewulf to have composed his works from 750 onwards, though I agree with Sisam that we need not take the earliest date. The syntax of the poems impresses one as being later than *Beowulf* and I am inclined to accept a date of c. 800.

'As fer as last Ytaille'

In Chaucer's *Clerkes Tale* we read:

Houses of office stuffed with plentee
Ther maystow seen, of deyntevous vitaille
That may be founde as fer as last Ytaille.

264-266

The meaning of 'last' in this line puzzled earlier commentators, until Skeat quite correctly explained it as the contracted form of the third person present of *lasten*.¹ These contracted presents are well-known in OE and leave their traces in Chaucerian forms like 'he rit', 'he sit', 'he stont', etc.

Robinson, in his notes, explains 'last' as: 'Either "to farthest Italy" or "as far as Italy extends" (*last*, the contracted form of *lasteth*)'. One wonders what the hesitation on Robinson's part is due to, and can only presume that it is due to the sense which the verb *lasten* must have in this case: to extend. But this sense is well represented in NED (VI, 87, *s.v.* *last*, *v*¹, 4) by examples dating from c 1205 to 1577. The superlative *last* is, indeed, used in a spatial sense: NED, VI, 85, *s.v.* *last*, *a.*, *adv.*, and *sb.*^o, 1, *e*, but in two of the four examples (the earliest) it is found in the collocation *the last end*:

a 1225 *Leg. Kath.* 586 Clerkes ..of alle clergies ut of Alixandres lond þe alre leste ende [*v.r.r* *laste*, *leaste*].

a 1548 *Hall Chron., Hen. VIII*, 239 The kyng rode to the last ende of the ranke where the Speares or Pencyoners stode.

The next two examples (1549 and 1871) present even less of a parallel to its presumed use in Chaucer:

To retyre to our last horsemen and footmen.
The land's last verge Holds him.

Closer comparison reveals that the only real parallel to its presumed use in Chaucer is that in the very first example of a 1225, quoted above, and even there the use of *last end* as a collocation gives it a different shade of meaning.

I think, therefore, that Skeat was right in explaining *last* as a verbal form, but the question arises how the verb came to be used in this sense.

In Old English the verb *læstan* was not used in this sense, and the first examples of its post-Conquest use show no trace of this development:

Laud Chron. 1122 Ðæt fir hi seagon in ðe dæi rime and læste swa lange þæt hit wæs liht ofer eall.

¹ W. W. Skeat, *The Complete Works of Geoffrey Chaucer*, vol. 6, Glossary.

Here the sense clearly is: it lasted until it was light everywhere.²

Laud. Chron. 1137 And ðæt lastede þa .xix. wintre wile Stephne was king.

The earliest quotation in which the new sense is found in NED is:

c 1205 Lay. 5819 Ne leaste hit [a ditch] na wiht ane mile.

If, as NED assumes, the verb refers to the ditch, it is a case in point, but when one examines the context, this is by no means certain:

Belin & Brēnes
 buȝen heom fram þan fuhte.
 wiȝ innen are muchele dic
 þe heo hæfden ilet dælfen.
 þ̅ heore folc mihten swiðe wel
 wunien wið innen.
 Ðer innen heo speken
 þerinne heo runden.
 ane lute hwile
 ne leaste hit na wiht ane mile.

MS Calig. 5810 ff.³

The French text by Wace has nothing corresponding to these lines, and Madden's translation: 'it lasted no whit [not] a mile', leaves us in the dark. It is, of course, just possible that the last line refers to the length of the ditch, but it seems more likely that it refers to the duration of the conversation: it lasted as long as it takes to ride a mile. This is also Madden's opinion, for he says so in a note and gives the two following examples of this phrase in ME:

Hire cussing laste a mile,
 And þat hem þouȝte litel while.

Florice and Blancheflour, 933-4.⁴

He had not slepyd but a while,
 Not the space of a mile.

Ipomydon, v. 1465.⁵

In view of this it seems better not to consider the line from Layamon as an example of *lasten* = extend, as is done by NED. At the same time

² Cf. *The Anglo-Saxon Chronicle*. Translated by G. N. Garmonsway. London, 1953: 'it lasted until full daylight.'

³ MS. Otho: *ne laste hit noht a mile*.

⁴ *Floriz and Blauncheftur*, ed. J. R. Lumby, re-ed. G. H. McKnight. (1866) 1901, EETS. Ed. E. Hausknecht: *Floriz and Blauncheftur*, Berlin, 1885: ll. 611-12. The verb *dure* is only found in the Cambridge MS. In the edition by A. B. Taylor, Oxford, 1927 (based on the Auchinleck and Trentham (now Egerton) MSS), the verb has been supplied.

⁵ *Lazamon's Brut*, etc., ed. by Sir Frederic Madden, London, 1847, III, p. 469: 'The meaning seems to be, that the conversation lasted only as long as a man might ride a mile.' The lines immediately following the passage quoted also point to this solution:

and þus heom¹ seide
 heom bi-twune.

¹heo?

it is obvious that its use in the above-mentioned idiom could not have been instrumental in promoting its use in the sense of 'extend'.

The next example in NED is from *Kyng Alisaunder*. We shall quote it from the edition by G. V. Smithers (EETS 1952):

Of his people þeo grete pray
Laste twenty myle way.

MS Lincoln's Inn 150 (L); 2579-80

Of his poeple þe grete praye
Lasted twenty milen waye.

MS Laud Misc. 622 (B); 2591-2

This work, dating according to Wells from before 1330, is 'based on Eustache's *Roman de Toute Chevalerie*, and contains a number of French phrases.'⁶ (It is now generally supposed that the author's name was Thomas and not Eustache.⁷)

Since this work does, indeed, contain a fairly large number of French phrases, most of which, however, are found also in earlier or contemporary works, there is every reason to inquire whether the use of *lasten* = extend may not be due to Old French usage,⁸ the more so as all the other quotations in NED are found in works which are either translations of or based on foreign sources, most of which are French.⁹

In Old French the verb *durer* was used in the sense of 'extend' at an early date:

⁶ J. E. Wells, *A Manual of the Writings in Middle English*, p. 100. Cf. also note 8.

⁷ U. T. Holmes, *A Critical Bibliography of French Literature*. Syracuse, 1947, p. 88.

⁸ For a comparison of the French text and the English version, see: Th. Hildenbrand, *Die altfranzösische Alexanderdichtung „Le Roman de toute Chevalerie“ des Thomas von Kent und die mittelenenglische Romanze „Kyng Alisaunder“ in ihrem Verhältnis zu einander*. Diss. Bonn, 1911. The French text has not been edited up to now, and the lines quoted by me are not among those compared by Hildenbrand. I have, therefore, not been able to ascertain what the French text has in this place. Hildenbrand's conclusions are as follows: 'Der me. Dichter ist eben . . . trotz seiner groszen Abhängigkeit von Thomas, oft ganz selbständig zu Werke gegangen . . . so dasz uns schliesslich sein Werk als eine gekürzte Wiebergabe des "Roman de toute chevalerie" erscheint.' 84-85. Nevertheless, the number of lines showing close parallels is considerable.

Mr. G. V. Smithers kindly informed me that the example in line 2592 (B), quoted here, is not represented by anything at all in the Durham MS of the *Roman de toute Chevalerie* (5188). Nor is the second example:

Ne of þe kynges curreye

Pat lasteþ twenty mylen weye, B 5109-10

represented in the Durham MS. (7969).

A third example, to which Mr Smithers drew my attention:

Þe kynges ost lasted aboute

Two and twenty milen, wipouten doute, B 5229-30

corresponds to the French:

Vint e deus lues dura li enuiron. 8098. f. 139r.

This proves that the use of *lasten* = extend on at least one occasion is due to French influence.

⁹ These quotations will be discussed below.

Unkes nen out larun tant cum ma tere adure.

11th. c. *Péler. de Charlem.* 324.¹⁰

A une si longue chaaine

Qui dure jusqu'a la fontainne.

Chevalier au lion, 385, Holland.

Que Renars court par tout le monde

Tant com il dure a la reonde.

Jean de Condé, *Poés.* II, 81, 1068, Scheler.¹¹

Babiloine, si com jou pens,

Dure vint liues de tous sens.

Floire et Blanceflor, 1st version, 1571-2.¹²

When the verb *durer* was adopted in English (first entry c 1275 *Layamon*) it was taken over in its various senses and the first entry where it has the sense of 'to continue or extend onward in space' (NED III, 724, s.v. *dure*, v. 3) is a quotation from *Floriz and Blauncheflur* and a translation of the lines quoted above:

And Babiloine, ihc vnderstonde,

Dureþ abute furtenniȝt gonde.

Cambridge MS, I. 210.¹³

The other quotations in NED are also found in translations from the French:

c 1400 Maundev. (1839) VI. 67 There begynneth the Vale of Ebron,
that dureth nyghe to Jerusalem.¹⁴

¹⁰ *Le Pèlerinage de Charlemagne*. Ed. A. J. Cooper. Paris, 1925. G. Paris and E. Langlois, *Chrestomathie du Moyen Age*. Paris, 1899², p. 5, 26: tant com ma terre duret.

¹¹ These quotations are from F. Godefroy, *Dictionnaire de l'ancienne langue française*, etc. Paris, 1881. II, 785 *durer* = s'étendre.

¹² M. Edelestand du Ménil, *Poèmes du XIIIe siècle*. Paris, 1865. p. 63. Cf. Littré, 2, 1254c: Babiloine, si com je pens, Dure vingt liues de tos sens, *Fl. et Bl.* 1787.

¹³ Cf. note 4. The Cambridge MS dates from the early 14th c.

Hausknecht's edition has:

And Babiloine, ihc understonde,

Dureþ sexti mile to gonde. 611-12

Taylor's edition has:

Abouten Babiloine, wiþouten wene,

Dureþ sexti longe milen and tene. 617-18

These variants depend on various MS readings.

¹⁴ Ed. J. O. Halliwell, London, 1866, p. 67 (Ch. VI). Ed. P. Hamelius, EETS. 1919, 1923, p. 44, 18 (Ch. X). There is another instance in Mandeville:

And that Desert, and that place of Derknesse, duren fro this Cost unto
Paradys terrestre. Ed. Halliwell, p. 302 (Ch. XXX), ed. Hamelius, p. 201,
32 (Ch. XXXIV).

The French original in both cases has *durer* in the earliest known MS., the Paris text (Bibl. Nat., Nouv. Acq. Franç. 4515), dated 18 September 1371. I quote it from the edition by M. Letts for The Hakluyt Society: *Mandeville's Travels. Texts and Translations*, 2 vols. London, 1953:

La commence la valee debron, qui dure iusques pres de Iherusalem.
Vol. II, 264.

Ces desers et ces tenebres durent a vn coste iusques en paradis terrestre.
Ib., 404.

1481 Caxton *Myrr.* i.xvii.52 Lyke as a flye goth round aboute a round apple. In like wyse myght a man goo rounde aboute therthe as ferre as therthe dureth.¹⁵

c 1500 *Melusine* xxxvi. 281 Nygh therby was a forest that dured a myle.¹⁶

It is seen that in these four quotations and in the fifth (for which see note 14) English *dure* = extend, is a translation of the French verb *durer*, used in this sense. The use of *dure* = extend has therefore been definitely proved to be a Gallicism.

We are now in a position to examine the other quotations of *last* = 'extend' given in NED. Since *dure* and *last* had at least one sense in common (extension in time), it is only natural that *last* should also have been used in the other sense of *dure*: to extend in space. Moreover, the quotations show that *last* in this sense is nearly always found in translations, and most of them from the French. The one exception is Chaucer's *Clerk's Tale*, but this was also based on a French and Latin source.¹⁷ There is, however, nothing corresponding to Chaucer's lines quoted at the beginning of this article, in the French or Latin originals. But Chaucer was so familiar with French, and his works so full of French phrases,

The Dutch translation in the first case has:

Daer beghint dat dal van ebron, dat gaet bi jherusalem. p. 57,4-5.

In the second case, however, *duren* is used, evidently under the influence of the French original:

Ende dese wildernisse ende dit doncker lant duert op deen side totter aerdschen paradise. p. 260-1, 34-36.

(*De reis van Jan van Mandeville, naar de Middelnederlandsche handschriften en incunabelen*. Ed. N. A. Cramer. Leiden, 1908).

The Middle-Dutch version of *Floris and Blancheflur* does not use *duren* in the passage quoted:

Babylonie die stat es binnen
twintech milen wijt in allen sinnen. 2362-3.
(Ed. *Horae Belgicae*, III. Leipzig, 1836.)

Verwijs en Verdam, *Middelnederlandsch Woordenboek*, II, 469, gives two indubitable instances of the use of *duren* = extend, both from Flemish texts: *De Brabantsche Yeeften* and *Seghelijn*. French influence is to be assumed in both cases. In fact, with regard to *Seghelijn* Jonckbloet presumed that the author did not use a French model, but had certainly read much French. *Seghelijn van Jherusalem*, ed. J. Verdam, 1878, Introd. p. V.
¹⁵ Caxton's *Mirroure of the World*. Ed. O. H. Prior. EETS. 1913. Caxton's work is a translation of: *L'Image du Monde* de Maître Gossouin. In the edition of this work by O. H. Prior, Lausanne, 1913, the corresponding French has: *tant comme la terre dure*. p. 93, XIA.

¹⁶ *Melusine*, compiled by J. D'Arras, translated c 1500. Ed. A. K. Donald, EETS. 1895. 'Among the first products of the press, was a French version printed at Geneva in 1478. The English prose *Melusine* . . . corresponding very closely to this printed text, and probably made from it, is preserved in MS. Royal 18 B II of about 1500.' Wells, *Manual*, 156. In fact the French original has: *Et avoit assez prez un pou de bois qui duroit environ demie lieue. Mélusine. Roman du XIVe siècle par Jean d'Arras*. Ed. L. Stouff, Dijon-Paris, 1932, p. 228, line 4.

¹⁷ Cf. F. Mossé, *Chaucer, Contes de Cantorbéry*. Paris, 1946, pp. 177 ff.

that there is nothing surprising in the fact that we should come across another Gallicism here.¹⁸

The quotations are :

- c 1315 Shoreham 3 Thy laddre nys nauzt of wode That may to hevene leste.¹⁹
- c 1386 Chaucer *Clerk's T.* 266 (quoted above)
- c 1400 Lanfranc's *Cirurg.* 108 Þe firste boon.. lastip to þe seem þat departip þe heed quarter.²⁰
- c 1450 *Merlin* 274 More than a myle lasted the route.²¹
- 1470-85 Malory *Arthur* xvii.iv, He hunted in a woode of his whiche lasted vnto the see.²²
- 1493 *Festivall* (W. de W. 1515) 53b, Than he was ware of a pyller of fyre that lasted from erth to heuen.²³
- 1577 Hellowes *Gueuara's Chron.* 29 A broad high waye that lasted two leagues and halfe.²⁴

Of these quotations the first and second are found in works which betray French influence, the fourth and fifth occur in translations from the French, as did the earlier quotations from *Kyng Alisaunder*. Though we have only been able to prove on one occasion that in these passages the verb *last* actually is a translation of French *durer* in the originals, yet, in view of the similar development in the case of English *dure*, it is more than likely that the sense 'extend in space' is a loan-sense from the French. This development is partly due to the fact that the synonymous *dure* was also used in this sense, which it owed directly to French.

Leiden.

A. A. PRINS.

¹⁸ Cf. A. A. Prins, *French Influence in English Phrasing*, Leiden, 1952, pp. 298-9. D. S. Fansler, *Chaucer and the Roman de la Rose*. New York, 1914, and my articles in *English Studies*, XXX, 42-44, 83-86; XXXII, 250-251.

¹⁹ *The Poems of William of Shoreham*. Ed. M. Konrath. EETS. 1902. This quotation is from the poem entitled *De Septem Sacramentis*. In the Introduction Konrath says with regard to this poem: 'We need not, I think, look out for any particular source from which the poems in question might possibly have been drawn.' (xv). The poem does, however, contain a number of phrases modelled on the French, and, a good many French words. French influence, either direct or indirect, is therefore not out of the question.

²⁰ Lanfranc's *Science of Chirurgie* (EETS. 1894) is a translation from the Latin.

²¹ *Merlin* (prose). Ed. H. B. Wheatley. EETS. 1899. 'The piece has been shown to be a very close translation of the French original.' Wells, *Manual*, 44-5. In the introduction to the edition for the EETS. W. E. Mead says: 'I must confess, then, that I have not found the exact original, but I am firmly convinced that the English version is a slavish translation of a fourteenth-century manuscript, now lost, and that a careful collation of all the extant MSS. might enable us to find a French equivalent for almost every word of the translation.' (clxxxiv).

²² I have been unable to find this quotation. The reference is probably incorrect.

²³ This work is a translation of a Latin work: John Mirk's *Liber Festivalis*.

²⁴ This is a translation of a Spanish work, but the English version may in its turn be based on a French one.

On Some Cases of Restriction of Meaning

Restriction of meaning has been one of the favourite subjects dealt with in semantic literature. Ever since Hermann Paul set up his classification of sense-change¹ until quite recently, his first category, specialization of meaning by narrowing the comprehension of the word and the enriching of its contents, has figured in all kinds of books on the life or history of words, whether under the name of specialization,² narrowing or limitation of meaning (sense), *prossémie* (Carnoy),³ particularization (G. Stern),⁴ or the name used in the title above. All the time, too, a treatment according to so-called logical categories has been exposed to severe criticism, the main argument against it being that it necessitates a lumping together of genetically altogether dissimilar forms of sense-change, which bars the way to a deeper understanding and better interpretation of the psychological forces involved. Wundt accuses Paul of giving a purely formal and logical system by contenting himself with a mere statement of the relation between the original and the resulting meaning with regard to the content and scope of conception — which is partly true; and of leaving the psychological forces responsible for the change of meaning unexplained — which is partly untrue.

Entering into the merits and demerits of Paul's system of classification falls outside the object and scope of this paper; it has moreover been done over and over again. I would only point out that no form of classification can be regarded as definitive, and remind of Wellander's,⁵ somewhat extreme, statement that Wundt's classification is an artificial one (p. 51), in which logical considerations have produced more evil than in that of Hermann Paul (p. 74); or of Bloomfield's⁶ dictum that the 'so-called psychological explanation such as Wundt's, merely paraphrases the outcome of the change' (p. 435). Indeed, if one considers that any attempt at setting up a classification that should be acceptable to linguists and psychologists alike entails an intimate knowledge of the results of modern psychology (or psychologies) and familiarity with a fairly large number of related and unrelated languages in their various stages of development if a reproach of generalization on too thin a thread of evidence is to be evaded, and that furthermore in sense-change a plurality of factors is observable, working at different levels, one may well despair of such an attempt ever being carried into effect successfully.

¹ *Prinzipien der Sprachgeschichte*⁵, pp. 74-105.

² Greenough and Kittredge, *Words and their Ways in English Speech*, pp. 248-258.

³ *La science du mot. Traité de Sémantique*, pp. 126-153.

⁴ *Meaning and Change of Meaning*, pp. 415-420.

⁵ *Studien zum Bedeutungswandel im Deutschen I*.

⁶ *Language*, London 1935.

Finally it may be pointed out that restriction of meaning seems to be a feature pre-eminently peculiar to the English vocabulary, more than to that of any other language.

Generally speaking we may state that the language-system, made up of a latent supply of words and word clusters stored in the minds of the members of the same speech-community, not merely as separate entities, but provided with their contextual, emotive and phrasal associations, has to be drawn upon by the speaker in every particular speech-situation and adjusted, in regard of the meaning to be expressed, to the temporal occasion. Language, therefore, actualized as speech, necessarily implies a limiting down of the potentialities of a word's meaning to that particular aspect which in a given case is relevant to the speaker's purpose. Continual usage by members of the same speech-group leads to the word being recognized as particularly suited to the context. The mechanism of this trend of development, which is bound up with the loss of other sense-elements if real restriction is to take place, has been greatly facilitated in English by the astonishing mobility of the vocabulary during its long and eventful history. What one would like to know, however, is the conditions and the driving forces which may have caused a word to be used continually in a fixed context.

A look into the more than 150 instances of restriction that I have noted⁷ has led to the conclusion that, in order to find an answer to the question put above, the material can be best arranged under the following heads: 1. Professional language; 2. Synonymity; 3. Middle Terms; 4. Euphemism; 5. Substitution; 6. Phrasal associations. This is of course only a rough grouping of the principal cases, and even thus it will often appear impossible to assign an instance to any one of these groups without admitting the existence of concomitant circumstances belonging to another group.

1. PROFESSIONAL LANGUAGE. It is a well-known fact that words adopted from the language of special speech-groups (trades, professions, religious communities etc.) into the general language are apt to undergo an extension of meaning (Fr. *arriver* < Vulg. Lat. *adripare*; Du. *ding, zaak*, Fr. *chose*). Development in opposite direction often causes restriction (cf. Fr. *traire*, 'to milk' < 'to draw'). In what manner such processes may take place

⁷ R. C. Trench discusses a number of instances in his *Select Glossary of English Words* (rev. by A. L. Mayhew, London, 1895 and by A. Smythe Palmer, London, 1906). Emil Koeppel gives further instances, also treated alphabetically, in *Strassburger Festschrift zur XLVI Versammlung Deutscher Philologen und Schulmänner*, Strassburg, 1901. The words treated by Trench are: *capitulate, cattle, coffin, convince, curate, disease, emulation, to grave, harlot, lewd, libel, manner, methodist, miser, nephew, niece, hostler, poacher, pulpit, purchase, remonstrate, repeat, resent, retaliate, sad, the see, sot, to spill, starve, stationer, stomach, stove, voyage, wit, womb, worm*. Koeppel adds the following instances: OE. *æcern, æfen, begietan, bellan, beorg, burh, ceafor, dēor, earn, eorl, fana, feoh, ferian, folc, fugol, gebed*; ME. *herberze, hine*; OE. *hosa, ieldu, lāce, leger, mæl, melu, mere, mete, sceamol, scoten, scrifan, setl, steall, stōl, sweltan, ðæc, tid, tilian, wæd*; ME. loanwords: *cates, conjure(n), cors, corps, daintee, damme, foile, herber, parcener, travaille(n)*.

These words are as a rule not treated again here, or mentioned only in passing.

may be illustrated by tracing the history of OE. *dēor*, 'wild beast or animal of any sort' > Mod. E. *deer*. OE. had, as might be expected, separate names for the various genera forming the family of the 'Cervidae', such as *heor(o)t* for the male red deer; late OE. *stagga*, 'the male of a deer, esp. of the red deer; spec. a hart or male deer of the 5th year'; *hind*, 'the female of the heort'; *bucc*, 'the male of the fallow deer'; *dā*, 'the female of the fallow deer'; *rā* or *rāha*, 'a small kind of deer'; to which may be added ME. *fawn*, 'a young deer'. All these words are found again in ME., cf. Chaucer, *The B. of the D.*, ll. 427-430: 'And many an *hert* and many a *hynde* / Was both before me and behynde / Of *ƿounes*, sowres, *bukkes*, does / Was ful the woode, and many roes'; l. 434: 'Shortly, hyt was so ful of *bestes*' etc. There is no general word in OE. or early ME., however, comprising all the members of the family of the 'Cervidae'. Now if any one connected in some way or other with hunting — and that would be deer-hunting in most cases, this being the great sport for noblemen — should boast in a conversation with other hunters that he had killed so and so many 'members of the Cervidae family', the specific names would for that moment be irrelevant to his purpose; what he wants is a generic name, and he would naturally hit upon a term expressing the general idea of 'animal of chase' (cf. the Dutch farmer declaring his intention to have a look at his *beesten*, 'beasts', before retiring to rest). There will be little danger of misunderstanding, seeing that the situation and the common interests of the group make the intended meaning sufficiently clear. Frequent use, for convenience' sake, in its new, at first contextual or situational meaning, leads to the word being used in that manner side by side with the old general meaning. But this state of affairs becomes unsatisfactory. A second stage sets in, during which rival synonyms encroach upon the territory of the old meaning and gradually take its place. Here it was ME. *best*, 'an animal of the chase', 'fourfooted game' (1297), which in its turn was later displaced in some of its connotations by the late Lat. loanword *animal*. It is significant that the time when 'deer' in its old meaning was becoming obsolete is the same as that at which 'best' and 'animal' came into use. The third and final stage consists in the spread of the restricted sense of 'deer' into the general language.⁸ Many words went through a process of narrowing under similar circumstances, and we are now going to mention some more instances. Of OE. *hund*, ME. *hound*, and OE. *fugol*, ME. *foul*, the former was replaced in its wider sense by 'dog', the latter by 'bird'. The modern 'fowl(s)' and 'hounds' can no longer be identified with the 'smale foules' and 'smale houndes' of Chaucer's General Prologue, ll. 9 and 146. The influence of the two synonyms may have been decisive here. *Corn* as a collective noun for the seeds of cereal plants stands in English usage, at least in farmers' circles, for 'wheat', this being the important cereal crop of the country; in American usage for 'maize'; cf. also the American compounds 'corn-cob', 'corn-flour' and 'pop-corn'.

⁸ See also Stern, *op. cit.*, p. 416.

where 'corn' exclusively refers to maize. In Scotland, on the other hand, the word almost regularly means 'oats'. 'Corn-meal', says OED., denotes in Scotland oatmeal, in U.S. meal of maize. OE. *tilian* in the sense of 'to strive', 'exert oneself', 'labour', 'work', 'treat' (also medically) has been specialized to the act of cultivating the land by ploughing, harrowing, manuring etc. *To manure* (late Lat. *manoperare*, A.Fr. *maynoverer*, 'to work with the hand') probably belongs here. Though from the first (c. 1400) used for holding or occupying land or property, it had also the general sense of 'manage' (children, 1581), 'inhabit' (a town, 1595), 'cultivate' (body and mind, 1540), 'practise' (justice, 1596), 'till', 'cultivate' (land, -1774). The modern, further restricted sense, is undoubtedly due to euphemism. *Deck* (of a ship) was originally some material used for covering. The nautical sense appears in 1513, i.e. 160 years earlier than in Dutch. The primary notion was still that of 'covering' or 'roof of ship', rather than 'floor'. The history of *harbour*, originally '(place of) shelter', also of ships, 'lodging', 'refuge', 'entertainment' or 'inn', illustrates the growth of English navigation, while *voyage* (formerly including travelling by land as well as by sea, for different purposes) reflects the seafaring spirit of the nation. A *loom*, used for weaving, was originally an instrument or tool of any kind: 'An outligger carryeth but only one loome to the field, and that is a rake' (OED. 1641). The specialized sense is evidently due to the language of the weavers and clothmakers, who could dispense with a determinative such as *linen*, *ribbon*, *woollen*, *weaver's* etc. placed before *loom*. *Furniture* and *upholsterer* owe their specialized senses to frequent use in professional surroundings. The history of *knight* in its early stages finds a place here. Incorporated in the sense-system of medieval feudalism, the organization of warfare and of the court with its institutions of chivalry, the word passed from the OE. general meaning 'boy', 'youth', 'servant', into that of 'feudal tenant', 'one on whom the distinction of an honourable military rank is conferred', 'chevalier'. *Foreman*, 'one who goes in front', 'a leader' (c. 1425) has been specialized in two directions: 1. 'the principal juror' (1538); 2. 'the principal workman', 'one who has charge of a department of work' (1574). Sewel in his dictionary of English and Dutch (1708) defines *Fore-Man* as '*de voorste man, als ook de Woordvoerder der Jury of gezwoorene mannen*'. Both meanings are still in common use. *Undertaker* is a difficult case. The OED. records a large number of meanings, 11 of them being obsolete, 3 historical and 2 rare. The earliest instances of the present meaning date from 1698 and 1706, both clearly contextual. Besides the fact that some of the meanings of *undertaker* are historical and disappeared together with the occasion that gave them birth, the use in the divergent remaining meanings had its inconveniences and must have made a determinative necessary: 'funeral undertaker' (OED. 1707). In the professional language the short form was sufficiently clear, while in the standard language it must have been preferred from euphemistic reasons. This would at the same time make the use of the word in the other meanings appear unsuitable.

As distinguished from such words as *satisfaction* and *scandal* (originally religious terms), which acquired a wider meaning after penetrating into the general language, there is a not inconsiderable proportion appropriated by the Church and turned to its own special uses. *Salvation, damnation, doom, carnal, to thrive, fiend* are stamped with the impress of theological doctrine. (Cf. also Du. *avondmaal*.) The stigma that now attaches to *lust* (orig. 'pleasure', 'delight', cf. 'listless') dates from the time of the Bible translations (1 John 2:16). OE. *lencten*, 'lent', now preserved only in its ecclesiastical sense, was replaced in the wider meaning of a particular season of the year (in which the days begin to lengthen) by 'springing time', 'spring of the year', or simply 'spring'. The word *bishop*, whatever its exact origin,⁹ was at first vaguely used of various church officers (Weekley, *Et. Dict.*). In like manner the term *apostle* could be used to denote a messenger generally, just as 'ærendwreca' and 'spelboda' were sometimes used for 'apostle' in its narrower sense. *Bishop* and *apostle* could be applied in the New Testament to Christ: 'Biholdes ze the apostle and bishop of oure confessioun, Jhesu' (Wyclif, c. 1382 OED.). *Nuncio*, a 'tiding-bringer', 'messenger' (cf. *Tw. Night*, I, 4, 28) is now almost exclusively used for a papal ambassador. *Meeting-house* for a 'nonconformist place of worship' (from 17th cent.) was originally 'a (private) house used for a meeting'. *Pew* and *pulpit* are now no longer associated with places outside the church, say the theatre, the lawcourts or the market-place.

2. **SYNONYMITY.** The striking number of restrictions in English is in no small degree due to the composite character of the vocabulary. Few languages possess a 'wordhoard' so deeply marked with the traces of its varied origin. Anglo-Norse, Anglo-Norman, French of Paris and Renaissance Latin have severely shaken the continuity of the language and the vocabulary has been involved in a perpetual process of differentiation and integration of meaning and usage. In the battle of synonyms native and foreign words were affected alike, but native words suffered most. If words were not ousted by foreign competitors or died out because they had no longer any referential function to fulfil, it seemed as if the patina of old age resting on them placed them at a disadvantage with the newcomers with their fresh sense-evoking force¹⁰.

From a formidable array of instances only a few can be mentioned here. OE. had at least two words for 'to cut': *sniðan* and *ceorfan*. The first word (not mentioned by Offe, *Das Aussterben alter Verba*, Kiel, 1908), probably owing to its clumsy forms, could not hold its own against the short expressive monosyllable ME. *cutte*, the 'upstart crow' of unknown

⁹ See H. S. Macgillivray, *The Influence of Christianity on the Vocabulary of Old English*, Halle 1902, § 132, 133.

¹⁰ The encroachment of one member of a group of synonyms on the sense-area of another member of that same group has been excellently described by Bloomfield, *Language*, 430-31, when he explains the internal shifts within the sense-group *meat-flesh-food*. No doubt the absorption of the determination in *flæscmete* has been contributory to the restriction of OE., ME. *mete*.

provenance but rapid spread and popularity.¹¹ The alliterative expression 'cut and carve' (14th cent.) and the compounds 'cutte-pors', 'purse-kervere' (Langland, Wyclif) show these words to be still synonymous, but through the suggestion of quickness and finality conveyed by 'cut', the possibility was reserved for *carve* to express actions requiring precision, elegance and elaboration. ME *delve* was displaced in its literal meanings — except in dialects — by 'to dig', another short and expressive monosyllable of obscure origin but with a popular ring. *To fare* and *to wade* have been replaced in several of their applications by synonyms.¹² No explanation has been found of the reason why and the way in which OE. *weorpan*, 'to cast', 'throw' and OE. *þrāwan*, 'to twist', 'hurl', 'whirl' have affected each other. Apparently there is an exchange of some visual element associated with the action of either.¹³ The earliest instances of 'weorpan' in the sense of 'to warp' date from 1400. More than a century earlier 'to cast' from ON. *kasta* came into use; 'to throw' in its modern sense dates from 1300. They have supplanted ME 'werpen' in its old meaning, except in the North country, where 'to throw' in the sense of 'to twist' is still in common use. ON. *verpa*, *varpa*, from which 'to warp' is derived by Skeat and Wyld, had a second meaning: 'to bend' (*aldri orpinn*, bent with age), which may have influenced the development of 'weorpan', *To cure* (c. 1350) was replaced in its general meaning by the unrelated 'care', which had by that time acquired its modern sense. 'To cure' became synonymous with 'to heal' in a medical or spiritual sense: 'Angels ben callyd Leches and Physicyens for they cure and heele soules' (OED. 1398). *To heal* and *health*, by frequent application to the medical sense, have lost their original wide uses, cf. Ps. 22:1 'My God, my God, why hast thou forsaken me, and art so far from my health' (Johnson's Dict.). *Sane* in the sense of 'mentally sound' (after 1700) is according to OED. 'due to the use in antithesis with "insane", which already in Latin referred to mental condition'. *Token* is now chiefly confined to something visible or tangible and has been replaced in its wider meaning by 'sign'. A number of verbs and nouns denoting a fitting out or equipment in any way are to-day used in more limited senses, cf. *attire*, *accoutre*, *apparel*, *harness*.

3. MIDDLE TERMS. In the two preceding sections restriction has been described as being largely due to external circumstances: the use of a word in professional environments or as a member of a group of synonyms. With the middle terms the change is inherent in the peculiar structure of the meaning itself. Potentially the middle terms are capable of a sense-

¹¹ The love of the expressive monosyllable, says Bernard Groom, has remained a distinctive feature of our vocabulary. See *A Short History of English Words*, London 1934, p. 51. Cf. also Kathleen Winsor: 'Vulgarity was high-fashion at Whitehall and pungent words of one syllable interlarded the conversation of most lords and ladies.' (*Forever Amber*, Clipper Books, Stockholm 1946, p. 183.)

¹² See Bertil Weman, *Old English Semantic Analysis and Theory with special reference to Verbs denoting Locomotion*, Lund 1933, pp. 25 and 121-23.

¹³ Cf. also *to heave* in the archaic sense of 'throw', 'cast', 'fling', 'hurl', 'toss'; and 'to put' (the stone).

development in divergent directions, the basic meaning being neutral. The actual meaning becomes apparent when the word passes from language into speech, when it is 'actualized'. A qualifying word, the context or the situation serves to make the meaning clear in any given case (good or bad luck; he cursed or blessed his luck; just my luck, etc.). Sometimes the two opposite meanings continue to exist side by side. In other cases the development leads in one special direction and this may depend on frequent syntactical associations, the existence of synonyms or psychological motives. That a word like *to apprehend* could assume the meaning of 'to fear' is due to the fact that it often occurred in connection with some such word as 'fear' or 'danger'. Another specializing factor arises from the neutral character of the middle terms. It enables the speaker to designate ideas and qualities in a vague way, leaving it to the hearer to make his own specialization. Thus it becomes clear that the middle terms may play an important part in euphemistic speech.¹⁴

4. EUPHEMISM. This time the cause of the change is to be found in the psychological attitude of the speaker towards the referent. One of the means to avoid a direct association between the referent and the plain term standing for it is to choose a word of wide indefinite sense, from which the intended meaning has to be distilled by the hearer. Frequent use in the same way has a twofold effect: the application of the word of wide indefinite meaning to the particular concept to be expressed loses its veiled character; the connection, at first indirect, gradually becomes direct, i.e. a new meaning is established. As a consequence of this process the other sense-elements are becoming unsuitable for use and will die out in course of time. The result is restriction. *Disease* was in ME. the name for any kind of inconvenience, serious or trivial. Chaucer sets 'disease' against 'ease': 'Som lesinge turneth to the ese and profit of o man, and to *disese* and damage of another man' (*Parson's T.* § 39). *Indisposition* has gone the same way, the principal meaning being at present a slight illness. The early English word for *coffin* (cf. Du. *koffer*) was used for a basket or case of any kind. American *casket* shows a similar development: 'Members ... mounted guard and stood around the casket in the funeral coach' (OED. 1885). *Shroud*, used as late as the 16th cent. for a garment of any kind, is now almost exclusively used for the winding-sheet in which dead bodies are wrapped, a development caused by euphemism and further made possible by the existence of a large number of synonyms. The older uses of the word *lavatory* have been ousted by the current use of the word.

5. PROGRESS OF SCIENCE AND CIVILIZATION. The methods of modern scientific thought as a result of the spirit of the Renaissance, the critical attitude towards the phenomena of life and the world, the progress of analytical thinking calling for a revision and revaluation of old accepted ideas, the discoveries and inventions in the fields of science and technique have created a need for greater precision in matters of terminology, for

¹⁴ For a more detailed treatment of the middle terms cf. H. Schreuder, *Pejorative Sense-development in English I*, 1929, pp. 125-144, and G. A. van Dongen, *Amelioratives in English I*, 1933, pp. 110-145.

sharper distinctions, more strict definitions, new classifications and systems of naming. The word *apple*, the fruit of the *Pyrus Malus*, was in early use a general term for all kinds of fruits, and, together with 'berry' the only native fruit-name in OE. (Weekley, *Et. D.*). That cucumbers could be called apples: 'Cucumeres þæt sind eorþæppla' OED.) seems a little naïve after Linnaeus. *Leek* is another word used in a much wider sense in OE., as appears from the place-name Leighton = lēac-tūn, 'vegetable garden'. Cf. also compounds like 'corn-leek' and 'dog's leek' for bulbous plants of other genera. *Adder*, the generic name in OE. for serpent, is now usually limited to the common viper. The distinction between *astrology* and *astronomy*, though not unknown in ME. (Gower, *Conf.* III, 105-135, OED.) was neglected until the 17th cent. and one term used to include within its purview the content of the other. In a similar way we now distinguish between the *chemist* and the *alchemist*, between the *philosopher* and his medieval namesake, the adept in occult sciences (cf. the pun in Chaucer's *Gen. Prol.*, l. 297). Of *physics* OED. observes that 'the application of the term has continually continued to be narrowed. It originally (from Arist.) included the study of the whole of nature (organic and inorganic); Locke even includes spirits (gods, angels etc.) among its objects. In the course of the 18th cent. it became limited to inorganic nature, and then, by excluding chemistry, it acquired its present meaning'. A *physician* was not only one practising the healing art (apparently the oldest meaning: 1225), but also a student of natural science or of physics (1400); the *physicist*, on the other hand, might be one versed in medical science (1716). *Artisan* (1538), not originally confined to the mechanical or manual labourer, and *artist* (1581), a word of an extremely wide comprehension, were in Dr. Johnson's time synonymous as regards their principal meaning: '*Artisan*, 1. artist; possessor of an art. 2. manufacturer; low tradesman. *Artist*, 1. the possessor of an art, generally of an art manual. 2. a skilful man; not a novice.' The restriction of 'artist' in popular usage to 'painter' caused the introduction in the 19th cent. of 'artiste' in several of the senses formerly expressed by 'artist'. A *barber* formerly joined the practice of surgeon and dentist to that of shaving and hair-cutting. There may be only small comfort to him in considering that his exit from the Company of Barber-surgeons in 1745 is to some extent compensated by his being admitted to another Company, that of the artist, if, according to Fowler (*Mod. E. Usage*, p. 31) he succeeds (like the cook) in making his occupation into a fine art.

We will leave it at this. Restriction by substitution or phrasal associations must be left untreated. Needless to say that the instances discussed, to briefly, together with those mentioned in the note to p. 118, do not nearly exhaust the material. The student who should wish to look into the subject more closely and accord it a fuller treatment than could be given here will certainly reap his reward.

Sarbiewski, Watts and the Later Metaphysical Tradition

The authoritativeness of the neat schematic formulae of the textbooks of literary history dies hard, and it still needs not a little boldness to suggest that the distinction between Metaphysical and Augustan poetry is not, from a literary historical point of view, quite so rigid as might at first be supposed. In the no-man's-land of 1660-1700 it is sometimes very difficult to say in a particular poet where the boundary between late Metaphysical and early Augustan is to be drawn. Geoffrey Walton in his recent book *Metaphysical to Augustan*¹ has stressed the elements of continuity and change in such borderline figures as Cowley and Norris; and R. A. Brower has drawn attention to the metaphysical elements in a contemporary of Pope, Anne Countess of Winchilsea.² The purpose of the present essay is to try to unravel one further single thread linking the Metaphysicals with the Augustans.

In 1646 Thomas Walkley and Humphrey Moseley issued two duodecimo books of poetry. One was Crashaw's *Steps to the Temple*,³ the other was *The Odes of Casimire*,⁴ a selection of latin poems with a facing translation by a certain 'G. Hils'. Casimire was in fact the fashionable neo-latin poet Mathias Casimire Sarbiewski (1595-1640), a Polish Jesuit who made his name as the 'christian Horace', and as the classical reviser of the breviary hymns under Urban VIII.⁵ Grotius's somewhat overgenerous praise, 'non solum aequavit sed interdum superavit Flaccum', is quoted in many of the later collected editions of Sarbiewski's works, and L. G. Langbein attests to the number of his admirers and imitators in the Southern Netherlands.⁶

From the point of view of technical accomplishment as a neo-latin humanist poet there is no doubt that Sarbiewski shared pride of place with George Buchanan as an English school classic.⁷ It would indeed be

¹ G. Walton, *Metaphysical to Augustan*, London, 1955.

² 'Lady Winchilsea and the poetic tradition of the 17th century', *Studies in Philology*, XLII (1945), pp. 61-80.

³ D. Wing, *Short Title Catalogue ...* New York, 1945, C. 6836.

⁴ Wing, *op. cit.*, C. 1214. This edition has been photographically reproduced (except for the prefatory matter) in Publication no. 44 of the Augustan Reprint Society, Los Angeles, 1953. The reprint has an excellent succinct introduction by Maren-Sofie Roestvig, who promises a fuller study at some future date.

⁵ C. Sommervogel, *Bibliothèque de la Compagnie de Jésus ...* tome VII, Paris 1896, col. 627-646. For an analysis of the Horatian element in Sarbiewski see F. M. Mueller, *De Matthia Casimiro ...* Monachii, MCMXVII.

⁶ *Commentatio de Mathiae Casimiri Sarbevii ... vita ...*, Dresdae 1754, p. lxxxxiii (sic). See also Sarbiewski Od. III. 29, 'Ad Amicos Belgas'.

⁷ Leicester Bradner, *Musae Anglicanae*, New York, 1940, p. 6 and G. N. Shuster, *The English Ode from Milton to Keats*, New York, 1940, p. 62 and note.

reasonable to assume that it was therefore through his influence as a model for polished latin verses that Sarbiewski came to have influence on English vernacular poetry. But it was also the very themes that Sarbiewski handled which made him so attractive a source for the English Metaphysicals of the period. His themes can be briefly summarized as follows: the vanity of the world and the necessity for rustic peace and contentment; rustic peace and contentment as the prelude to self-knowledge; the contemplation of the beauties of nature as signs and tokens of the Deity and of heavenly joys; the expression of the love of the creature for the creator in the erotic imagery of the Song of Songs.

How far Sarbiewski was directly acquainted with Neo-Platonic and Hermetic writings it is not to the present purpose to discuss. But what is important is that the beginning of the Neo-Platonic and Hermetic vogue coincides with Sarbiewski's appearance in England, and that an obvious Hermetist like Henry Vaughan should have included seven translations from 'Casimirus' in *Olor Iscanus* (1651).⁸ It is equally important, too, to note the literary style of the translations; Sarbiewski's 'metaphysical' potentialities were exploited to the full. G. Hils does not miss any opportunities. In Od. II. 5⁹ 'Inque Helena procus ardet orbis' becomes 'The doteing world with *Helen* burns'. In the description of the Heavenly Elysium Od. IV. 30,

Auro prata virent; arbor crinitur in aurum;
Crispantur violaria gemmis ...

is expanded into

Each blade of grasse was gold, each tree was there,
A golden Periwig did wear.
The swelling banks of Violets did curl
Themselves with Gems, and Orient Pearle ...

But though such examples show Hils as a by no means negligible translator in the metaphysical manner, Vaughan's treatment is even more striking. A good example is his rendering of Epod. III, 'The Praise of a Religious life by *Mathias Casimirus*. In Answer to that Ode of *Horace*, *Beatus Ille qui procul negotiis*, &c.' The theme of the poem is significant; it is not so much the christianising as the neo-platonising of Horace. Sarbiewski points out that the retirement of a country life is not of itself a good, but only in so far as it gives a man the opportunity of contemplating in solitude the Divine imprint in Nature. Vaughan's characteristic imagery imposes itself upon the latin:

Vel cum sereno fulserit dies Jove,
Aprilibusque feriis,
Assueta caelo lumina, in terras vocat
Lateque prospectum jactit,
Camposque lustrat, et relucentem suâ
Miratur in scenâ Deum ...

⁸ L. C. Martin, *The Works of Henry Vaughan*, Oxford, 1914, vol. I, pp. 85-92.

⁹ The latin text used throughout this article is from the 1759 edition, printed at Paris.

becomes

In the Calme Spring, when the Earth bears,
And feeds on Aprils breath, and tears,
His Eyes accustom'd to the skyes
Find here fresh objects, and like spyes
Or busie bees search the soft flowres
Contemplate the green fields, and Bowres,
Where he in Veyles, and shades doth see
The back Parts of the Deitye.¹⁰

The full sequence of translators and imitators of Sarbiewski has already been enumerated by Roestvig and there is no need to refer to them all here.¹¹ But among the minor figures that of Sir Edward Sherburne (1618-1702) is worth a passing mention, for Roestvig seems unaware that Sherburne's claim to be in any sense an original poet at all has been largely demolished by the researches of Praz¹²: his work is virtually entirely translation. It is all the more revealing to note, therefore, that among the high proportion of translation from Italian originals, chiefly Marino and Guarini, Sherburne should have translated seven poems from Sarbiewski. That Sherburne's interest lay chiefly in Sarbiewski's Marinistic qualities the following epigrammatic couplet succinctly illustrates:

D. Magdalena sub Cruce flens.

Ah sitio! clamas: absunt his rupibus undae;
Sola fluunt oculis flumina, sola bibe. (Epig. XVI)

'I thirst', my dear and dying Saviour cries:
These hills are dry: O drink then from my eyes!¹³

The attraction of Sarbiewski's poem *E Rebus Humanis Excessus* (Od. II. 5) for so many translators and paraphrasers — Cowley, Norris, Aaron Hill, John Hughes and Isaac Watts — was not, in most cases, so much for its metaphysical qualities as for its 'sublimity'. The soul soars upwards towards heaven and contemplates the majesty of the heavens and the pettiness of the world below.¹⁴ In this poem, therefore, Sarbiewski appears as a favourable basis for those 'enthusiastic' flights so beloved of the minor

¹⁰ Martin, *ed. cit.*, p. 90.

¹¹ *Augustan Reprint Society*, no. 44, Los Angeles 1953, pp. i-v. Two figures missed by Roestvig are Aaron Hill (cf H. N. Fairchild, *Religious Trends in English Poetry*, New York, vol. I, p. 449 note 50) and the celebrated Lucy Hutchinson (cf F. E. Hutchinson, *Henry Vaughan*, Oxford 1947, p. 86).

¹² Mario Praz, 'Stanley, Sherburne and Ayres as Translators and Imitators of Italian, Spanish and French Poets', *Modern Language Review*, XX (1925), p. 280 sq.

¹³ Sherburne's *Salmacis ... with Severall other Poems and Translations*, London 1651, appeared in the same year as *Olor Iscanus*. The text used here is that of A. Chalmers, *The Works of the English Poets ...*, London 1810, vol. VI, p. 633.

¹⁴ The source is probably the *Poimandres* of Hermes Trismegistus Lib. I. 25, 26 (in *Hermetica* ed. W. Scott, Oxford, vol. I, p. 129) and also, of course, Horace Odes II. 20 and Plato's *Phaedrus*. For the influence of the *Phaedrus*-myth on the Cambridge Platonists see J. A. Stewart, *The Myths of Plato*, London, 1905, p. 475 sq.

18th century poets. John Hughes, in his prefatory note to *The Ecstasy*, even justifies the bringing up to date of Sarbiewski by the introduction of the figure of 'the great Columbus of the Skies', Sir Isaac Newton:

It may be proper to acquaint the Reader that the following Poem was begun on the Model of a Latin Ode of Casimire entitled *E rebus humanis excessus*, from which it is plain that COWLEY likewise took the first Hint of his Ode call'd the ECSTASY. The former Part therefore is chiefly an imitation of that Ode, tho' with considerable Variations, and the addition of the whole second Stanza, except the first three Lines: But the Plan it self seeming capable of a further Improvement, the latter Part, which attempts a short View of the Heavens, according to the Modern Philosophy, is entirely Original, and not founded on any thing in the Latin Author.¹⁵

A number of Sarbiewski's poems were translated in *Miscellany Poems and Translations by Oxford Hands*... London 1685.¹⁶ Many of the poems in the volume are either anonymous or only with initials, and individual attributions are difficult to make with certainty.¹⁷ The book as a whole seems to be mostly academic exercises by young university graduates and of not very much intrinsic literary value. It does, however, serve to underline the influence of Sarbiewski in the educational curriculum of the time.¹⁸ But the chief witness to a schoolboy acquaintance with Sarbiewski is Isaac Watts. He first learnt Latin from a minister of the Establishment, the Rev. John Pinhorne, Rector of All Saints and Master of the Free School at Southampton. In his latin Ode to Pinhorne, Watts expresses his gratitude for having been introduced to the latin poets and singles out Sarbiewski for special mention:

Sarbivii ad nomen gelida incalet
Musa, simul totus fervere
Sentio, stellatas levis induor
Alas et tollor in altum.¹⁹

A. P. Davis, Watts's most recent biographer, comments: 'the extravagant praise of Casimire and the many translations of his poetry that Watts produced later, show that he never lost his schoolboy regard for the writer.'²⁰

¹⁵ From the 'Advertisement' to *The Ecstasy an Ode*, by John Hughes Esq., London 1720 (BM 162 n. 12).

¹⁶ D. Wing, *Short Title Catalogue*, M. 2232.

¹⁷ Robert Harley's copy of *Miscellany Poems* (BM C. 48 d. 17) includes the ms note. 'from p. 64 to p. 92 by John Smyth servitor afterwards usher of Magd. School'. The source of this is Antony Wood, *Athenae Oxonienses*, London 1721, vol. II, col. 1022. But these pages include a translation of Sarbiewski IV.23, which is ascribed to Tom Brown of Christ Church in the latter's *Collected Works* 1707-8. One other Sarbiewski translation occurs between pp. 64-92, viz. Od. I. 15, but this still leaves unidentified a considerable number of translations that occur outside these pages.

¹⁸ Two complete latin editions of Sarbiewski appeared at London and Cambridge in 1684 and another at Cambridge in 1689. There were numerous and accessible continental editions from 1632 onwards.

¹⁹ *Horae Lyricae* (1706), Bk. II. The text used throughout this article is that of *The Poetical Works of Isaac Watts* ... (7 vols. 12mo.), Edinburgh, 1782.

²⁰ A. P. Davis, *Isaac Watts, his Life and Works*, New York, 1943, pp. 8-9.

Isaac Watts is a curious Janus-like figure in the history of English literature. V. de Sola Pinto speaks of his poetry as 'a kind of link between those two great movements of the English spirit, which at first glance seem to have little in common, the Puritan movement of the seventeenth century and the romantic movement of the nineteenth.'²¹ B. L. Manning, comparing Watts and Wesley as hymnodists, concludes that 'Watts's mind... was formed in the seventeenth century... when Watts's taste was set the English language had not undergone that purging and purifying, that rationalizing and simplification, which we associate with the name of Addison.'²² J. Laird, approaching the subject from the philosophic standpoint, also testifies to Watts's peculiar position: his philosophy is 'relatively detached from much of the general current of British thought in his age... Watts was more interested in Norris, say, than in Berkeley.'²³ But there also lies the clue to Watts's poetic antecedents: Norris and the 17th century Neo-Platonists. And Norris, like Watts, was a translator of Sarbiewski.

Norris's poem *The Elevation*, based on Sarbiewski's *E Rebus Humanis Excessus*, is a good deal more serious than the other versions that have been mentioned, and he accompanied his poem with an elaborate philosophic commentary to underline its Platonic implications. But other typical Sarbiewski elements can also be found in the rest of Norris's poetry: the desire for an absolute retreat; the immanence of God in Nature; the use of the Song of Songs as a justification for the application of the imagery of carnal love to the description of love for the deity; and the longing of the lover to be swallowed up in the infinitude of the Godhead. On this last theme Sarbiewski, Norris and Watts may be compared:

Suoque semper terra minor Globo
Jam jamque cerni difficilis, suum
Vanescit in punctum? o carentem
Mortalitatis portubus insulam!
O clausa nullis marginibus freta!
Haurite anhelantem, et perenni
Sarbivium glomerate fluctu.

(Od. II. 5)

But do not thou, my soul, fixt here remain,
All streams of Beauty here below
Do from that immense ocean flow,
And thither they should lead again.
Trace then these streams, till thou shalt be
At length o'erwhelm'd in Beauty's boundless sea.

(Norris)²⁴

²¹ V. de S. Pinto, 'Isaac Watts and the Adventurous Muse', *Essays and Studies*, XX (1935), p. 92.

²² B. L. Manning, *The Hymns of Wesley and Watts*, London 1942, p. 82.

²³ J. Laird, *Philosophical Incursions into English Literature*, Cambridge 1946, p. 68.

²⁴ From 'Beauty'. The text used here is that of *A Collection of Miscellanies*... (9th edition), London, 1730.

Amidst thy glories and thy grace
 Let all my remnant minutes pass;
 Grant, thou Everlasting Fair,
 Grant my soul a mansion there:
 My soul aspires to see thy face
 Tho' life should for the vision pay;
 So rivers run to meet the sea,
 And lose their nature in th' embrace.

(Watts)²⁵

In his preface to *Horae Lyricae* (1709) Watts comments on his own 'imitations' of Sarbiewski: 'The imitations of that noblest Latin poet of modern ages, Casimire Sarbiewski of Poland, would need no excuse did they but rise to the beauty of the original. I have often taken the freedom to add ten or twenty lines, or to leave out as many, that I might suit my Song more to my own design, or because I saw it impossible to present the force, the fineness, and the fire, of his expression in our own language... Methinks I can allow so superior a genius now and then to be lavish in his imagination, and to indulge some excursions beyond the limits of sedate judgement: the riches and glory of his verse make atonement in abundance.' Yet it is precisely in the 'incursions beyond the limits of sedate judgement' that Watts owes most to Sarbiewski. It is in a curious group of poems at the end of Book I of *Horae Lyricae* that Watts is to be found using the ecstatic imagery of the Song of Songs in a way that is purely 17th century, and that has reminded one critic of Richard Crashaw.²⁶ These poems were written by Watts in the sixteen-nineties, and so rapidly had the taste of the period altered that in the later editions it was felt necessary to add an exculpatory footnote: 'Different ages have their different airs and fashions of writing. It was much more the fashion of the age when these poems were written to treat of divine subjects in the style of Solomon's song than it is at this day, which will afford some apology for the writer in his youngest years.' Later in the century a friend of John Wesley spoke of these poems as being 'too amorous, and fitter to be addressed by a lover to his fellow mortal than by a sinner to the most high God.'²⁷ Significantly enough, when Southey came to edit Watts's *Horae Lyricae* in the 19th century he omitted the 'Poems of Divine Love' altogether, and gave his reasons with characteristic primness.²⁸

Even the titles of the poems convey an impression of the atmosphere to which they belong: 'The fairest and the only beloved', 'Mutual love stronger

²⁵ From 'The fairest and the only beloved', *Horae Lyricae* Bk. I.

²⁶ R. Stevenson, 'Dr Watts' Flights of Fancy', *Harvard Theological Review*, XLII (1949), p. 245.

²⁷ R. Stevenson, *art. cit.*, quoting John Wesley, *Works*, New York 1856, vol. II, p. 443.

²⁸ *Horae Lyricae ... with a memoir of the author by Robert Southey ...*, London 1837, p. 66: 'Pure as was the mind of Dr Watts — and its purity was equal to the lucid clearness of his style — he has, in many of these pieces, made so bold a use of the sensible imagery proper to amatory verse, that while the unspiritual reader is apt to linger, if not finally to rest, in the mere external sense, there is no small danger, at least in these times, lest the more pious and refined should experience a feeling bordering on disgust.'

than death', 'Converse with Christ', 'Forsaken yet hoping'. The imagery, too, is familiar to the readers of metaphysical devotional poetry:

A thousand arrows from his eyes
Shoot through my heart with dear surprise ...²⁹

He speakes, and straight immortal joys
Run thro' my ears and reach my heart;
My soul all melts at that dear voice,
And pleasure shoots thro' ev'ry part ...³⁰

Our heart-strings groan with deep complaint,
Our flesh lies panting, Lord, for thee,
And ev'ry limb and ev'ry joint
Stretches for immortality ...³¹

Perhaps the quotation of a single poem in its entirety may serve to give a better impression of Watts's methods and achievement. The classical *motifs* yoked on to a religious theme give the following 'Meditation in a Grove' the impression of a kind of devotionalized Herrick:

Sweet Muse! descend and bless the shade,
And bless the ev'ning grove;
Bus'ness, and noise, and day, are fled,
And ev'ry care but love.

But hence ye wanton, young, and fair,
Mine is a purer flame;
No Phillis shall infect the air
With her unhallow'd name.

Jesus has all my pow'rs possest,
My hopes, my fears, my joys;
He, the dear Sov'reign of my breast,
Shall still command my voice.

Some of the fairest choirs above
Shall flock around my song,
With joy to hear the name they love
Sound from a mortal tongue.

His charms shall make my numbers flow
And hold the falling floods,
While silence sits on ev'ry bough
And bends the list'ning woods.

I'll carve our passion on the bark,
And ev'ry wounded tree
Shall drop and bear some mystick mark
That Jesus dy'd for me.

The swains shall wonder when they read,
Inscrib'd on all the grove,
That Heav'n itself came down and bled
To win a mortal's love.

²⁹ From 'The fairest and the only beloved'.

³⁰ From 'Love to Christ present or absent'.

³¹ From 'Come, Lord Jesus'.

The theme of swain and Phyllis making love in the seclusion of a rustic grove has been transformed into loving soul communing with its saviour. The very artificiality of the classical background, in contrast with the immediacy of 'Heav'n itself came down and ble'd', gives a breadth and poise which is lacking in Watts's own later devotional poetry, and which certainly does not return to English religious poetry after the 17th century.

The 'Poems of Divine Love' in *Horae Lyricae* provoke certain reflections both about Augustan and about Non-Conformist culture. Though so 17th century in quality, *Horae Lyricae* ran through seven editions between 1706 and 1737. This can be paralleled with six editions of Norris's poems between 1684 and 1709. The taste of the Augustans for metaphysical qualities in poetry can not have been so dead as the conventional account of English literary history would lead us to believe.³²

Further, the use of erotic and sensuous imagery in religious poetry evokes in certain modern readers the imputation of 'un-Englishness' and a suspicion of the decadence of warmer climates. Crashaw is the obvious case.³³ But there are things in Watts every bit as startling as any to be found in Crashaw. A 17th century metaphysical poet would hardly have understood what was meant by un-Englishness, or, as a poet, would he have understood much of a division between Anglican, Romanist or Non-Conformist poetry. Religious divisions in the 17th century did not preclude a certain common cultural background; the imitators of Sarbiewski, as has been seen, are a very mixed bag indeed. To say, therefore, that Watts was a Non-Conformist minister does not really help to explain a poem like 'Meditation in a Grove'. Watts's Non-Conformity was the cultured, sophisticated and well-to-do Non-Conformity³⁴ that produced Marvell's 'Coy Mistress' and in a sense, for Richard's father was a furious yet ecstatic Puritan,³⁵ Crashaw's 'Weeper' too. Watts's hymns may reveal only the depth of his piety; but the rest of his varied output reveals the ease and breadth of his culture. It even had a place for the Polish Jesuit neo-latinist, Mathias Casimire Sarbiewski.

Nijmegen.

T. A. BIRRELL.

³² See, for example, R. L. Sharp, *From Donne to Dryden. The Revolt against Metaphysical Poetry*, Chapel Hill, 1940.

³³ H. J. C. Grierson's *Cross Currents* ..., London, 1929, pp. 176-192 is the *locus classicus*.

³⁴ The point is made by V. de S. Pinto, *art. cit.*, *Essays and Studies*, XX (1935), p. 89 and by the same writer in 'Isaac Watts and his Poetry', *Wessex*, III (1935), p. 29.

³⁵ See E. I. Watkin's stimulating essay 'William Crashaw's influence on his Son' in *Poets and Mystics*, London 1953, Ch. VIII.

Laureates in Elysium : Sir William Davenant and Robert Southey

It has been the misfortune of two English Laureates to be taken to task in Elysium for their careers, their characters, and their poetry. When Sir William Davenant died in 1668, the vicissitudes of his wraith in limbo were made public by Richard Flecknoe, Dryden's king of dunces, in *Sr William D'avenant's Voyage to the Other World: With His Adventures in the Poets Elizium. A Poetical Fiction*.¹ The hapless Robert Southey was given a bitter foretaste of a similar experience when, according to Byron's *Vision of Judgment*, the devil Asmodeus snatched him up bodily from his study in Greta Hall for immediate sentence by Michael and Satan.

Flecknoe's tract is partly in prose, partly in octosyllabic couplets. It consists of two sections, prefixed by a brief note from 'The Author to the Reader'. Although, on the face of it, the preface seems harmless enough, the elaborate protestations of the author's innocence can only have whetted contemporary appetites. After referring to his practice of having his works printed for private circulation only ('I write onely for my self and private friends; and none prints more, and publishes less than I'), Flecknoe goes on to assure the reader that his sole purpose in printing what he had written on Davenant was 'to let you see how Innocent it is, which others make so Criminal'. And how could the use of 'onely a little Poetical Licence, which in all times with private persons, so you spare the publick, has been allow'd' be called criminal? The question why he made this particular person the object of his 'Poetical Licence' is disposed of on the specious plea that 'twas a subject offer'd me for the present; and that is all'. As superlative praise is as near to flattery as superlative dispraise is to malignity, Flecknoe is going to steer a middle course between these extremes, for he finds neither of them to his taste. Apart from this consideration, our satirist is sure that 'none are more careful than my self,

¹ 'London, Printed for the Author, 1668'; reprinted, with slight alterations, in Edward Malone, *The Plays and Poems of William Shakespeare* ... (London, 1790 and 1821; in the 1821 edition the reference is vol. III, p. 284-288), and, correctly, in *Theatre Miscellany: Six Pieces connected with the Seventeenth-Century Stage* (Oxford, for the Luttrell Society, 1953), p. 59-67. Wing, *Short-Title Catalogue*, lists four copies of this rare pamphlet (British Museum, Bodleian Library, Henry E. Huntington Library, Folger Library), which he describes as 8°, whereas Arthur H. Nethercot, *Sir William D'avenant: Poet Laureate and Playwright-Manager* (Chicago, 1938), p. 422n., refers to it as a 'broadside'. The British Museum copy (press-mark 11623.b.5), however, is neither a broadside nor an 'octavo'. It consists of a single sheet, folded into eight leaves; the pages, measuring 6 $\frac{3}{8}$ in. \times 4 $\frac{1}{8}$ in., are numbered (3) to (15), with A6 ν paginated (11) for (12) and A7 ν , (15) for (14). All my references are to this copy.

to give no scandal nor offence in what I write; and if any will needs take it before 'tis given, and are so dull not to understand Wit, nor know how to distinguish betwixt *Railing & Raillerie*,² let them take *Hellebore*'.

The satire proper opens with the statement that on Sir William's death 'not a Poet would afford him so much as an Elegie'. Yet there was one, the author continues, 'more Humane than the rest', who accompanied him to his grave with an 'Elogium' on his theatrical career, which Flecknoe is kind enough to quote. The perpetrator of these lines, however, is none other than our satirist himself, who included them in the 1670 edition of his *Epigrams*.³ The second part of Flecknoe's tract describes the Laureate's voyage to the other world, his difficulties with the officers of Parnassus and with Charon, and his further adventures in the Elysian Fields. On his arrival there he was amazed

to find never a Poet there, Antient nor Modern, whom in some sort or other he had not disoblig'd by his discommendations, as Homer, Virgil, Tasso, Spencer, and especially Ben. Johnson ... Nay even Shakespear, whom he thought to have found his greatest Friend, was as much offended with him as any of the rest, for so spoiling and mangling of his Plays.⁴

² Cf. Dryden's 'the nicest and most delicate touches of satire consist in fine railery' (*Essays of John Dryden*, ed. W. P. Ker, Oxford, 1900, II, p. 92). Though Flecknoe knew the theory, he fell far short of Dryden's (or Byron's) practice.

³ *Epigrams of all Sorts, made at Divers Times on Several Occasions* (For the Author and Will. Crook, London, 1670), p. 67. See Anton Lohr, *Richard Flecknoe: Eine Literaturhistorische Untersuchung* (Münchener Beiträge zur romanischen und englischen Philologie, XXXIII, Leipzig, 1905), p. 92. I cannot agree with Lohr when he calls these lines 'satirisch'. Flecknoe's couplet

And living Machins made of Men,
As well as dead ones, for the Scene (*op. cit.*, A3^v)

is devoid of any satirical intent. The first line refers to the spectacular stage-machinery designed by Inigo Jones and John Webbe for Davenant's court masques; the second line honours Davenant as the first to bring painted scenery — including human figures — into the English theatre. See Montague Summers, *The Playhouse of Pepys* (London, 1935), p. 43, and Nethercot, *op. cit.*, p. 311-312 and *passim*.

⁴ *Op. cit.*, A4^v-A5^r. In his critical preface to *Gondibert* Davenant had pointed out the faults of the great epic poets from Homer to Spenser, and warned against a blind imitation of the ancients. He was especially hard on Spenser, whom he censured for his use of 'many exploded words' and for his wild fancies. The preface was misunderstood in certain quarters, and Archbishop Ussher, on being asked what he thought of *Gondibert*, is said to have shouted, 'Out upon him, with his vaunting preface, he speaks against my old friend, Edmund Spenser!' (John Aubrey, *Brief Lives*, ed. A. Clark, Oxford, 1898, II, p. 233). The reference to Jonson is not clear. Davenant was indebted to Jonson in the field of comedy, and he paid him a subtle tribute in his poem 'To Doctor Duppa: An Acknowledgment for His Collection, in Honour of Ben. Iohnson's Memory' (1638). The allusion to Shakespeare seems to echo a current rumour, encouraged by Davenant himself, that the Laureate was Shakespeare's son. See Aubrey, *op. cit.*, I, p. 204. On December 12, 1660, Davenant had been given exclusive acting rights to a number of plays by Shakespeare, and in 1661 he inaugurated a series of Shakespeare adaptations into which he introduced all sorts of pseudo-operatic devices.

But his cruellest tormentor there was his old antagonist Jack Donne,⁵

who mock'd him with an hundred passages out of Gondibert; and after a world of other railing and spiteful language (at which the Doctor was excellent) so exasperated the Knight, at last, as they fell together by the ears: when but imagine

*What tearing Noses had been there,
Had they but Noses for to tear.*⁶

Meanwhile the comic poets made a ring about the fighting bards, until at last they were separated by Pluto's officers, who dragged the Doctor to the stocks, and the Knight to the tribunal, where Minos, Aeacus, and Rhadamantus were to sit in judgment on him, with Momus as the common accuser. When the Laureate urged his services to poetry in general, his rare skill in inventing hyperboles and comparisons, and his unrivalled stage-productions, Momus rebutted:

That though they were never so good, it became not him to commend them as he did; That there were Faults enough to be found in them; And that he had mar'd more good Plays, than ever he had made; That all his Wit lay in Hyperbolies and Comparisons, which, when Accessory, were commendable enough, but when Principal, deserv'd no great commendations; That his Muse was none of the Nine, but onely a Mungril, or By-blow of Parnassus, and her Beauty rather sophisticate than natural; That he offer'd at Learning and Philosophy, but as Pullen and Stubble Geese offer'd to fly, who after they had flutter'd up a while, at length came fluttering down as fast agen; That he was with his high-sounding words, but like empty Hogsheads, the higher they sounded, the emptier still they were;⁷ And that, finally, he so perplex'd himself and Readers with Parenthesis on Parenthesis, as, just as in a wilderness or Labyrinth, all sense was lost in them.⁸

However, in spite of these and other charges brought against him by

⁵ Not identified by Lohr (*op. cit.*, p. 93). Of course the reference is to Dr. John (Jack) Donne (1604-1662), the decadent son of Donne the poet, and one of the contributors to *Certain Verses Written by Severall of the Authors Friends, To Be Re-printed with the Second Edition of Gondibert* (London, 1653), in which Davenant was ridiculed.

⁶ *Op. cit.*, A5r. About 1630 Davenant had contracted syphilis, as a result of which he had 'lost his nose'; cf. Flecknoe's reference to Davenant's '*Face Negative*' at A6r. According to Malone (*op. cit.*, III, p. 286) John Donne, the younger, is said to have met with a similar misfortune.

⁷ A slightly different version of the passage 'That his Muse ... still they were' occurs in Flecknoe's character 'Of a Chymical Poet. Made in Africk': 'His Muse is none of the Nine, but a Mungril or By-blow of Parnassus; and her Beauty, is rather Sophistical then natural. He offers at *Learning* and *Philosophy*, as *Pullen* and *Stubble-Geese* offer to flye, and presently come fluttering down agen. His high-sounding Words and Verses are but like empty Tunns or Hogs-heads, which make the greater sound the emptier they are'. (Richard Flecknoe's *Aenigmatical Characters. Being Rather a new Work, then new Impression of the old*. London, Printed by R. Wood, for the Author, in the Year 1665, p. 106-107.) The psychological identification of Davenant with the 'Chymical' poets proves that Flecknoe was aware of the metaphysical element in Davenant's style. In this connection it is interesting to remember that Suckling, in a commendatory poem prefixed to Davenant's *Madagascar* (1638), spoke of its author as the true successor to John Donne.

⁸ *Op. cit.*, A6r.

Momus, the judges resolved to be lenient to one who, after all, had left the Muses for Pluto, and

condemned him onely to live in Pluto's Court, to make him and Proserpina merry with his facetious Jeasts and Stories; with whom in short time he became so gracious, by complying with their humours, and now and tan [*sic*] dressing a dish or two of meat for them,⁹ as they joynd him in Patent with Momus, and made him Superintendent of all their Sports and Recreations: So as, onely changing Place and Persons, he is now in as good Condition as he was before; and lives the same Life there, as he did here.¹⁰

The last twenty-two stanzas of Byron's *Vision*, i.e., the stanzas dealing exclusively with Southey, show a certain affinity with Flecknoe's *Voyage* — an affinity which may be described in terms of situation and technique. The situation confronting Byron in 1821 was not unlike Flecknoe's situation in 1668. The most provocative element in it is neatly summarized in the questions prefixed to Byron's poem:

Is Mr. Southey the author of *Wat Tyler*? ... Was he not entitled by William Smith, in full parliament, "a rancorous renegado?" ... Is he not poet laureate, with his own lines on Martin the regicide staring him in the face?¹¹

Davenant's post-Restoration career suffered under a similar taint of apostasy on account of the poems he had written in praise of Cromwell's relations and supporters.¹² In either case the Laureates' official flatteries of royalty added to the piquancy of the situation. Connected with this was the feeling that both Davenant and Southey had pandered to the taste of the public. Davenant was something of an opportunist who had tried his hand at tragedy, comedy, tragi-comedy, the masque, the 'opera', the epic, and the lyric; Southey had written some forty-five books, and hundreds of short poems and articles — a circumstance which caused Byron to refer to him as an 'arrogant scribbler of all work'.¹³ For these and other reasons the two Laureates were under constant attack from their literary and political foes, though it must be said that the taunts and jeers they had to endure left them comparatively indifferent. Another fortuitous likeness between Southey and Davenant was their alleged lack of learning. According to Aubrey, Davenant had been 'drawne from schole before he was ripe enough',¹⁴ and satirists twitted him for being a scholarly humbug.¹⁵

⁹ An allusion to the fact that Davenant was probably admitted to the private suppers of Charles II. See Malone, *op. cit.*, III, p. 288.

¹⁰ *Op. cit.*, A6v - A7r.

¹¹ *The Works of Lord Byron*, ed. E. H. Coleridge (London, 1905), Poetry, IV, p. 482.

¹² In this he was no better than other 'turncoats', like Dryden, Waller, Sprat, and Flecknoe himself. In Flecknoe's defence, however, it must be said that his 'Elogiums' of Cromwell had been remarkably cool. See Benjamin Boyce, *The Polemic Character, 1640 - 1661: A Chapter in English Literary History* (Lincoln, Nebraska, 1955), p. 97, 102.

¹³ Byron, *Letters and Journals*, ed. Rowland E. Prothero (London, 1904), VI, p. 389.

¹⁴ Aubrey, *op. cit.*, I, p. 204.

¹⁵ Nethercot, *op. cit.*, p. 26.

Southey, who had left Oxford without taking a degree, was referred to by Byron as 'unscholarlike'.¹⁶ But the most striking coincidence between Davenant and Southey is the general aridity of their poetical inspiration and the mediocrity of their work. This was first seen by Sir Edmund Gosse:

The vast tree of his [Southey's] poetical works, with its spreading epic branches, its close foliage of tales and ballads, and its parasitical growths of laureate odes and hymns, is dead at the root, and the wind rustles in its dry leaves. It will stand there in the wood, a vast sapless trunk, a mere historic memorial, while every year its sisters of the forest put forth fresh foliage and renew their youth. So stands Davenant in that closer and more fantastic grove of the seventeenth century, one of the largest of the trees in girth and height, but the deadeast of them all, with scarcely a cluster of green buds here and there when the sap rises in the woodland.¹⁷

It is interesting to compare Byron's and Flecknoe's response to a situation containing so many analogous elements. Byron's satire, which of course is vastly superior to Flecknoe's from the point of view of artistry and effectiveness, deals with the apotheosis of George III which Southey wrote in his function as Poet Laureate. Flecknoe ridicules his hero in this same capacity. When Sir William pleads his laureateship, the officers of Parnassus laugh and answer, 'Bayes was never more cheap than now; and that since Petrarch's time, none had ever been legitimately crown'd'.¹⁸ Though he was not the worst sinner in this respect, Davenant had been one of those turncoats who, like Waller on a previous occasion, 'write now *Contra*, that *Pro* wrote'. Byron's 'multo-scribbling' Southey (st. LXV) had, in his own words, 'turned his coat' and 'would have turned his skin':

He had written praises of a Regicide;
He had written praises of all kings whatever;
He had written for republics far and wide,
And then against them bitterer than ever (st. XCVII).

He was a 'renegado' (st. LXXXVI), who had written Wesley's life and was ready to write Satan's (st. XCIX). The fact that Southey had held up the 'Satanic School' to public detestation¹⁹ lends additional spice to the Laureate's desire to oblige, and calls to mind Davenant's strictures on the epic poets in the preface to his own epic *Gondibert*. In either case the charge of apostasy is coupled with the imputation of commercialism. When Sir William told the officers of Parnassus that

he was an Heroick Poet, they ask'd him why he did not continue it? When he said he was a Dramatick too, they ask'd him why he left it off, and onely studied to get Money; like him who sold his Horse to buy him provender.²⁰

¹⁶ Preface to *The Vision of Judgment*, in *Works*, Poetry, IV, p. 484.

¹⁷ Edmund Gosse, *From Shakespeare to Pope* (Cambridge, 1885), p. 157 - 158; quoted (inaccurately) by Alfred Harbage, *Sir William Davenant: Poet Venturer, 1606 - 1668* (Philadelphia, 1935), p. 5.

¹⁸ *Op. cit.*, A4r. On the question of the official status of Davenant see E. K. Broadus, *The Laureateship* (Oxford, 1921), p. 51 - 58.

¹⁹ Cf. Byron, *Letters and Journals*, VI, p. 392.

Byron's innuendo is subtler and more deadly:

He meant no harm in scribbling; 'twas his way
Upon all topics; 'twas, besides, his bread,
Of which he buttered both sides ... (st. XCVI).

Besides these, there are other, more elusive parallelisms between the two satires, such as Byron's reference to Southey's vanity²¹ and the emphasis laid on his 'hook nose' (st. XCIV).²²

Byron's *Vision* also resembles Flecknoe's *Voyage* from the point of view of technique. Both works may be generally described as 'poetical fictions' about a poet's adventures in Elysium. But apart from this general likeness there are many similarities of detail. Byron's lines duplicate the most significant elements of Flecknoe's pamphlet in roughly the same order in which they occur there. In the opening scene the tumult raised by Southey's recitation of his 'spavined dactyls' (st. XCI) — the 'grand heroics' of st. CIII — calls to mind the disturbance caused by Jack Donne's mocking quotations from Davenant's 'Heroick Poem'. The parallelism is continued in the central episodes. After silence has been commanded, Flecknoe's hero urges his poetical eloquence:

*How never any Hyperbolies
Were higher, or farther stretch'd than his;
Nor ever Comparisons again
Made things compar'd more clear & plain,*²³

and winds up by enumerating his dramatic successes. In the same way Southey gets a chance of pleading his cause only after Michael has 'stilled the noise' (st. XCV). The Laureate's claim to have written 'much blank verse, and blanker prose' (st. XCVIII) is even more incriminating than Davenant's stylistic boast, while his citation of a few of his works (st. XCVI) would be enough to damn any Laureate. Flecknoe's reference to Davenant's supposed 'licentious' life and manners²⁴ is paralleled by

²⁰ *Op. cit.*, A4r. Cf. 'Sir William D'avenant being dead, not a Poet would afford him so much as an Elegie; whether because he sought to make a Monopoly of the Art, or strove to become Rich in spite of Minerva' (*op. cit.*, A3r).

²¹ A sillier fellow you will scarce behold,
Or more conceited in his petty sphere (st. LXXXVIII);

cf. Flecknoe's

*He was a good Companion for
The Rich, but ill one for the poor;
On whom he look'd so, you'd believe
He walk'd with a Face Negative;
Whilst he must be a Lord at least,
For whom he'd smile or break a jeast* (*op. cit.*, A6v).

²² Southey's nose was aquiline and especially prominent; see Jack Simmons, *Southey* (London, 1945), p. 103, 123.

²³ *Op. cit.*, A5v.

²⁴ *Op. cit.*, A6v.

Byron's dig at Pantisocracy, 'a scheme less moral than 'twas clever' (st. XCVII). Finally, Southey's adventures after he has been knocked down by Saint Peter seem to echo Sir William's condemnation and subsequent restoration to his previous position. After sinking to the bottom of the lake, Southey is raised by his own 'rotteness' to the surface once more, and there continues his old life (st. CV; cf. the implication of venality in Flecknoe's 'because he had left the Muses for Pluto' at A6v).

In view of the correspondence between Byron's *Vision* and Flecknoe's *Voyage*, the question arises whether Byron knew Flecknoe's little tract. Though Byron himself adduces Fielding's *Journey from this World to the Next* and Francisco de Quevedo's *Sueños* as precedents for the freedom with which he makes saints, angels, and devils discourse,²⁵ the likeness between these works and the *Vision* is too remote to be in any way significant. The fact, however, that Byron had read them bears out the truth of E. H. Coleridge's statement that he was 'a reader of all works.'²⁶ He probably knew Sir John Suckling's *Session of the Poets* (1637),²⁷ which, incidentally, contains the first reference to Davenant's laureateship. Furthermore, certain phrases in the *Vision* itself prove Byron's acquaintance with seventeenth-century literature, as do his other works.²⁸ Thus 'the Devil turned precisian' (st. CV) derives from Massinger,²⁹ 'melodious twang' (st. CII) goes back to Aubrey,³⁰ who, it should be remembered, had written on Davenant, while 'buoyed like corks' (st. CV) recalls Flecknoe's own 'buoyd ... up ... like bladders',³¹ used to describe a similar situation. Moreover, the fact that interest in Flecknoe was in the air at the time Byron was writing his *Vision* is not without importance. In 1790 the text of Flecknoe's pamphlet had been included by Malone in his edition of *The Plays and Poems of William Shakespeare*. Malone's work had been reprinted in 1821, a year before Byron published his satire. The first quarter of the nineteenth century also saw a remarkable change in the appreciation of Flecknoe as a writer. Between 1812 and 1822 Flecknoe's merits had been emphasized by authors as various as Southey, Alexander Chalmers,³² and Charles Baldwin.³³ Of these Southey had been the first to attempt a rehabilitation of that 'literary scapegoat',³⁴ and his remark that 'he [Flecknoe] expresses a due abhorrence of the mischievous and disgraceful writings of his contemporaries'³⁵ must have struck Byron as

²⁵ Preface to *The Vision of Judgment*, in *Works*, Poetry, IV, p. 483-484.

²⁶ Byron, *Works*, Poetry, IV, p. viii.

²⁷ Byron, *Letters and Journals*, III, p. p. 28.

²⁸ See also his *Letters and Journals*, I-VI, *passim*.

²⁹ *A New Way to Pay Old Debts*, I, i, 6.

³⁰ *Miscellanies upon Various Subjects* (1696). In the 1857 edition the reference is p. 87.

³¹ 'Of a Chymical Poet ...', *op. cit.*, p. 107.

³² *The General Biographical Dictionary* (London, 1812-1817), XIV, p. 368-370.

³³ *The Retrospective Review* (London, 1822), V, p. 266-275.

³⁴ With acknowledgements to Paul Herbert Doney, *The Life and Works of Richard Flecknoe* (Harvard Summaries of Theses, 1928, Cambridge, U.S.A., 1931), p. 127.

³⁵ *Omniana, or Horae Otiosiores*, ed. Robert Southey (London, 1812), I, p. 107.

exactly fitting the Laureate's own case. The identification was undoubtedly facilitated by a contemporary belief that Flecknoe had been Poet Laureate.³⁶ Thus, by a singular irony of fate, Southey himself may have unwittingly contributed to the success of his antagonist's revenge by putting him on the scent of Flecknoe's curious little squib.

Nijmegen.

J. G. RIEWALD.

Reviews

Der Indefinite Agens im Altenglischen. By JURG FRÖHLICH. (Swiss Studies in English, vol. 25). Bern: A. Francke Verlag. 1951. 145 pp. Sw. Fr. 18.

Der Indefinite Agens im Mittelenglischen (1050—1350). By H. H. MEIER. (Swiss Studies in English, vol. 34). Bern: A. Francke Verlag. 1953. 256 pp. Fr. 18.50.

These complementary studies of the indefinite pronoun *man* illustrate its use and its gradual decline from OE times down to 1350, and they will be followed by a similar study from Chaucer and Caxton down to Early Modern English.

Dr. Fröhlich examined the use of *mann* and the alternative passive construction in three texts, a free translation from Latin, viz. *Orosius*, a strict translation, the *Gospels*, and an original text, the *Laws*, in order to find out whether *mann* and the passive construction were used without any difference or whether certain rules can be deduced for the use of either construction. One may well wonder if there is enough material here for a whole book on the subject. The author manages to fill his pages by over-subtle subdivisions. Starting with *mann* as a noun in a general sense (which does not strictly belong to a study of the indefinite *Agens*), he passes on to *mann* as a specifying indefinite pronoun and as a general indefinite pronoun, which latter is subdivided into three sections, *mann* 3—5. The second part of the book deals with the relation between *mann* and the passive. It would seem that the section on *mann* as a noun, with or without an article and in most cases rendering Latin *homo*, is outside the subject. There is e.g. in *Orosius* 20.20 (p. 17) nothing more indefinite about *mann* than is inherent in any class-noun used in a general sense, and one fails to see where the 'agens' comes in, when it is a question of a man *being dead*. It is difficult to agree with the author in all his distinctions of the use of

³⁶ Cf. Lohr, *op. cit.*, p. 2.

mann. It would have been sufficient to state that in OE *mann* can be used as a class-noun in a general sense, with or without an article, as in modern German or Dutch, and as an indefinite pronoun now lost in modern English, but corresponding to German *man* or Dutch *men*, as e.g. in *Orosius* 19.25, which Fröhlich calls an 'unklarer Beleg'.

In the second part, dealing with the relation between *mann* and the passive, the author draws certain conclusions from the examples in each of the three texts examined. There seems to be a contradiction in the statements on pp. 119 and 139. On p. 119 the author calls the passive foreign to OE, but on p. 139 the indefinite passive is called 'nicht sprachfremd'.

Altogether the book suffers from a tendency towards over-subtle distinction and stating the obvious, although it contains a valuable collection of examples. It should, however, be remembered that the many conclusions in the second part, some of which are not without value, only apply to the three texts which the author examined.

Dr. Meier's book takes the story to ME times. From the nature of things the material is richer and the problems are more interesting. As the book follows Fröhlich's work in its arrangement, similar objections can be raised, e.g. as to *man* 1—2, but Meier has taken Fröhlich's *mann* 3—5 under one heading, which is an improvement. Yet, here too, there are the over-subtle distinctions which were found in Fröhlich's work. Consequently, the more interesting part of the book is not Section A dealing with the meanings of *man*, *men*, *me* in ME, but Section B, which opens with a good discussion of the problem of *man*, *mon* ('hochtonig' and 'tieftonig') and with *me* as against the forms with final *n*. Meier states that the disappearance of *n* must be a rather early, WS/Kentish phenomenon. Perhaps it would be better to say that it started in that area but spread more northwards. There can be no doubt that *me* is a Southern form originally and Meier is right when he states that the *n* is not dropped because or when the next word began with a consonant, as may be inferred from Brunner's remark in his *Abriss* p. 61. Meier has some interesting remarks on the ethical dative *me*, for which he suggests the possibility of a confusion of *me* (personal pronoun) and *me* (indefinite pronoun). This section also contains some good remarks on the development of *who* as a relative pronoun. In the final chapter Meier gives good reasons, direct and indirect ones, for the disappearance of *man* as an indefinite pronoun, although to attribute influence on this process to the part played by woman in Christian civilisation seems rather far-fetched.

Both these books, then, suffer from over-subtlety in distinguishing shades of meaning, a tendency to subdivide too much. Both are valuable for the collection of material. Neither leads to startling new discoveries. If Meier's book is better, that is mainly due to the fact that he had an incomparably richer field to work in. If in the end one is not left with

a very clear picture of the development and loss of *man*, it is due to the presentation of the material. That the loss of this indefinite pronoun is to be deplored, as Meier suggests on p. 6, is a debatable point, but it is difficult to agree with Simeon Potter's remarks on this subject in *Our Language*, p. 171, who advocates the *adoption* or *invention* of some indefinite pronoun other than *one*.

Queen Mary College, London.

B. J. TIMMER.

Middle English Dictionary. Editor HANS KURATH. Associate Editor SHERMAN M. KUHN. Parts E 2 - F 4, Plan and Bibliography. Ann Arbor: University of Michigan Press. 1953-55. Subscription price \$ 2.50 & \$ 3 per part.

The new Middle English Dictionary has now progressed as far as the word *future* from its start in 1952 at the beginning of the letter *E*, and the parts so far issued also include the plan and bibliography, indispensable to the users of the work. The bibliography has been compiled by three members of the editorial staff, Margaret S. Ogden, Charles E. Palmer and Richard L. McKelvey, and contains full particulars of all texts and editions used for the quotations in the dictionary. An introduction to the bibliography describes the principles on which these have been chosen.

For every text and for every version of a text a preferred MS has been selected, from which the quotes are normally taken, generally the earliest complete MS that has been edited. But other MSS are freely drawn upon, and variants are extensively quoted. If the most important MS of an important text has not been edited, or poorly edited, a facsimile has often been used, and some texts are quoted directly from photostats or microfilms in the possession of the dictionary or from unpublished editions or transcripts. The number of quotes from unprinted sources given in the dictionary is very considerable. Examples of texts frequently quoted from MSS are the M.E. translation of Chauliac's *Grande chirurgie*, Trevisa's translation of Glanville's *De proprietatibus rerum* and Lelamour's of Macer, the Corpus text of the *Ancren Riwe* etc. All such unpublished sources are marked with an asterisk.

For each MS of a text that has been edited by two or more different scholars, a preferred edition is selected, from which the quotes are taken. Diplomatic editions have been preferred, but if quotes are taken from critical editions the fact has been specially noted in the bibliography. In such cases the MS readings have been restored whenever possible.

For several hundred important MSS which had been variously dated, or for which no reliable date had been established, the opinion of experts

was taken. Hence the bibliography makes a valuable contribution to our knowledge of medieval English MSS, and will be of great service to anybody whose work requires information on such matters. All texts have been dated by MSS, but the composition date has been added whenever it is earlier by a quarter of a century or more.

The texts listed in the bibliography present an extraordinarily varied and voluminous corpus of M.E. writings. The literary texts are exhaustively registered, but in addition it includes many kinds of technical and scientific works, printed and unprinted, works on the arts or on philosophy and theology, inquisitions, surveys, deeds, inventories and other legal and administrative documents, glossaries and collections of name material. The fullness and variety of the sources have enabled the editors, even in these first few instalments, to make very essential additions to the M.E. vocabulary previously recorded in dictionaries (as noted *ante*, vol. 36, p. 28), and these additions will doubtless grow in importance as the work advances.

It is evident too that the editors have aimed at bringing the lists quite up to date. Thus they even include editions that have appeared in the course of the publication (e.g. Miss Mabel Day's edition of the Cotton Nero text of the *Ancren Riwle*, 1952, or E. V. Gordon's edition of *Pearl*, 1953), and which were too late to be used in the instalments now issued. We are not told what they plan to do about new editions appearing in the future, and thus not included among the preferred editions listed in the bibliography.

The editor, Professor Kurath, writes on Plan and Methods, dealing with various aspects of the work under the headings Meaning, Forms, Etymology etc. He also gives a summary of Moore, Meech and Whitehall's survey of 'M.E. Dialect Characteristics and Dialect Boundaries' (1935), a list of regional texts and MSS, and maps showing isoglosses for some important dialect characteristics and the dialect areas 1400-50. The survey made by Moore, Meech and Whitehall is an important contribution to the knowledge of M.E. dialects, yet the texts and documents on which the isoglosses are based are late, and the boundaries are not certain to be valid for earlier centuries. Essex, for instance, hardly belonged to the Midland dialect area (as shown in Map 1) in early M.E. Definite boundaries for early M.E. are not yet established in many areas, and cannot be worked out on the basis of literary texts and documents in English only.

The discussion of plan and method is appropriately introduced by 'the handling of meaning'. The firm establishment of the meanings of the words dealt with must be the first consideration, and this in particular applies to a dictionary that treats of a type of language no longer current. However, the work of distinguishing the meanings will have been considerably facilitated by the immense number of excerpts at the editors' disposal. It goes without saying that regular use of the dictionary for some considerable period is required in order to arrive at a definite estimate of its quality, but the impression of reliability and mature judgment received

from the first part¹ is strengthened through the study of the parts under review. The editor's analyses of meanings and grouping of meanings seem thoroughly trustworthy; occasional doubts are as a rule quickly dispelled on closer examination. Only very rarely does a meaning appear strained or a context pressed (as perhaps in some quotes under *errour* (2), *feie* 1 (a), *feien* (2), *fele* adv. (some quotes may contain the adj.), *fere* (2)).

A few notes on meaning and derivation may be added. I take *endite* in the line 'He coude songes make and wel endite' of Chaucer's Prol. 95 to mean 'write down, pen': 'he could make (compose) songs and write them down well' (no mean accomplishment in a layman in those days). The word *footpasse* (p. 826) means 'threshold' not 'narrow passageway, footpath', cf. O.E.D. *footpace* 2b, '*marche-pied*, a footpace, a threshold, a groundsill' (1580). Is not *fot mele* (p. 825), translated 'having the lower part of a mixture of colours', the same as *footmel* (p. 827) 'by feet, in feet'?

The etymological notes furnished by the dictionary are generally very brief, at times so brief as to be obscure (as *ferand*, p. 495, cf. O.E.D.). *Feied* ppl. 'hated' (p. 443) is to be derived from O.E. *fēogan* 'to hate', cf. O.E.D. *ivee*. *Fordaies* 'late in the day' (p. 726) is a variant of *forth-daies* 'late in the day' (p. 796) rather than from *fore-daies* 'preceding days, past life'. *Formednesse* 'temerity, rashness' (p. 773) is evidently a derivative of *formad* 'mad, foolish' (p. 728), hardly from *forme* (or ?*fōr-mēd-nesse*). The form *formelt* Cursor Mundi (p. 774) probably comes from *formelen* = O.N. *formaēla*, O.Swed. *formæla* 'to tell, announce', not from *formelden*.

Forstyvyd (p. 789, s.v. *forstifled*) is from the verb *stive* 'to stifle, suffocate', and the recorded form should not be altered. On the other hand there are some entry forms that seem to require emendation. Thus *figaldri* (p. 546) cannot be connected with *fikel* as suggested, but must be a scribal error for *sigaldri*, from O.E. *sigegealdor* 'enchantment, sorcery', see O.E.D. *sigaldry*, *sigalder*. *Flosmonger* (p. 653) scarcely means 'a seller of down', but is an error for *flesmonger*, i.e. *fleshmonger* 'butcher'. Possibly the two examples of *forhonen* 'to spurn, ?to shun' (p. 759) in reality belong to *forhouen* (ibid.) 'to despise, to shun' from O.E. *forhogian*. *Eri of grund* (s.v. ?*ere-ground*, p. 219) may be for *ering of grund* 'plowing of land'.

As in the first instalment place-name and personal name forms are extensively used as evidence of the occurrence of many M.E. words, and they form a valuable addition to the evidence derived from other sources. A few notes are subjoined. The majority of the quotes under (b) of *for(e-gate)* (p. 734) refer to Abbey Foregate, now a suburb of Shrewsbury and formerly a liberty or hundred belonging to Shrewsbury Abbey (whence *fforgate monacorum* in the last quot). It is mentioned as early as 1203

¹ Reviewed in *E. S.* XXXVI (1955) 25-29.

as *hundredum Abbatis de Forieta* in an Assize Roll (no. 732, membr. 3). The name does not mean 'front gate, main gate of a town' or 'main road, high road' as suggested by the editors, but '(land, estate, hundred) before, i.e. outside, the gate', *fore* being from the O.E. prep. *fore*, *foran*. On this type of elliptical place-name, see Prof. Ekwall's *Dictionary of English Place-names*, p. xvi ff., where numerous examples are given. The 'hundred of Foregate' has a parallel in the 'hundred outside the North Gate of Oxford' (*hundredum extra portam borealem Oxoniae* 1247; cf. Prof. Helen M. Cam in *Oxoniensia* I (1936), p. 113 f.). The quots (Rich. de) *la Freche* and (Gilb.) *atte Freche* given s.v. *fresh* 5 b (p. 896) and taken to mean 'stream' are doubtless scribal errors for *frethe*, a variant of *frith* 'woodland, park' (p. 908) and *ferth* (p. 519). This is to be derived from O.E. *fyrhþ* 'frith, wood'; the reference to O.S. *fridhof* etc. on p. 908 is scarcely to the point. *Mainesfeud* (p. 537) can have nothing to do with *feud* 'fief'; in place-names *feud* is an extremely common Anglo-Norman spelling of *feld* 'field'. John *Ingwardyn* (s.v. *eng*, p. 143) probably took his name from *Ingardine* (< *Ingwardine*) in Shropshire; if so, it can have no connexion with *eng* 'meadow'.

Under the heading 'Forms' (Plan and Bibliogr., p. 4), the editor states that 'morphologically distinct nouns, adjectives, verbs, and gerunds receive separate entries.' In practice this may not be as simple as it sounds. There are various examples of more or less complete coalescence of words. The difficulty is acknowledged in the case of *flen*, *flien*, *fleien* or *forbeden*, *forbidden*. The M.E. equivalents of O.E. *faran* and *fēran* 'to go' are treated together under one entry form, *faren*. This may be justified in as far as *ferde* is only used as a pret. form of *faren*, but early M.E. (Lamb. Hom.) also knows the verb in other uses. On the other hand, O.E. *fremian*, *fremman* (one verb in two variant forms) give rise to two entry forms, although the spelling with a single *m* also occurs under *fremmen*, and the senses are closely related. Again this may be accepted, but it is a surprise to find, on turning to the entry form *framen* (1) ('also framien, freamien, frem(i)en, freomen'), that nearly all the examples under *fremen* are also listed under *framen*; there is a cross reference between *fremen* and *fremmen* but none between *framen* and *fremen*.

The double listing of quots also occurs in other entries, however. Thus the only example under the entry-form *forth-emen* (p. 797) is repeated under *for Yemen* (p. 816), where the apparently correct emendation *for yemed* is proposed for the recorded form *forþemed*. An example from Y.Pl. of *freshli*, spelt *fersly* (p. 898) is also given as a separate subdivision of *fersli* 'fiercely' (p. 518), etc. Some editorial comment on such cases might be welcome.

Under *forlosen* (derived from O.E. *forlosian*, p. 767) we find three examples from Owl & N. showing the forms *forlost*, *uorlost*. Here the editors seem to have overlooked that the CMS of that text regularly has *o* as a spelling for *eo* (i.e. [ø]). The Jes-O text has *forleost*, and it is clear that these quots belong under *forlesen* (O.E. *forlēosan*, p. 762). There

is similar overlapping in one or two quots of *forleien* and *forlien* (cf. O.E.D.), and it is difficult to distinguish *fore* 2 'track, trail' from *forwe* 'furrow' in a few examples on p. 731.

The accuracy of text and quotations is very high, and hardly any misprints or similar imperfections have been met with. The variant *eire* under *erre* (2) has no MS authority; *fere* n. (2), p. 496: 1, line 20, should be *fere* n. (3); *forkerven* (p. 761) is from O.E. *forceorfan*, not *forcearfan*; in *for-whan* 2. (p. 812) a (b) has dropped out after *why*; under *Frensh* 1 (p. 890 f.) the order of the quots under (c) and (d) has been reversed.

Lund.

O. ARNGART.

Scientific Grammar of Present-Day English. A Text-Book for Colleges and Universities. A. WILLEM DE GROOT, University of British Columbia. University of British Columbia Book-Store, Vancouver 8, B. C., Canada. 1954. vi (ix) + 117 (119) pp. Price One Dollar.

A. Willem de Groot is better known in his native country as Dr A. W. de Groot, formerly Professor of Latin in the University of Amsterdam, and founder and editor of *Lingua*, International Review of General Linguistics. As he explains in the preface to the present (roneo'd, not printed) book, in the autumn of 1953 he was invited to give a course on grammar in the Teachers Training Course of the School of Education of the University of British Columbia. During that time, for his personal use, he made a draught of a short scientific grammar of Present-Day English, and it is this draught, expanded, no doubt, and revised, that is now offered to a wider public.

The epithet 'scientific' in the title of the book should evidently be taken to mean 'written in accordance with the principles and methods of modern linguistics'. The ideas on which this description of the grammatical system of present-day English is based were developed in the same author's *Structurele Syntaxis* (The Hague, Servire, 1949), of which a detailed account in English was given by W. E. Collinson in *Lingua* III (1952) 162-177. With a view to its use as a textbook with students brought up on 'traditional' grammar, however, the traditional terminology has been kept nearly completely. As regards definitions, the author holds that most grammatical concepts cannot be satisfactorily defined, but can be satisfactorily exemplified. Accordingly, in the case of such a concept as the Verb a purely 'ostensive' definition (for instance, a page with all the verbs underlined) is recommended as the most satisfactory solution (p. 62). In cases of some doubt, e.g. *It is me* v. *It is I*, the author bases himself on Kruisinga's *Handbook of Present-Day English*. Kruisinga¹

¹ whose Christian name, by the way, was *Etsko*, not *Etso*.

would probably have agreed with his views on the aims of language teaching (pp. v-vi), but it is doubtful if he would have approved of de Groot's retention of such traditional terms as Infinitive, Passive Voice, etc. But then, as he explains on p. iv, the book had to be a compromise.

Does this *Grammar* give a satisfactory account of Modern English? The answer can, on the whole, be in the affirmative, though certain reservations have to be made. On some points the treatment is curiously incomplete. Thus all that is said of the Passive Voice is that 'an object in the active sentence, either a direct or an indirect object, is represented in the passive sentence by the subject'; exx.: 'They *awarded* him a medal' — 'He *was awarded* a medal' / 'A medal *was awarded* to him'.² No mention is made of such constructions as 'A doctor *was sent for*' and 'The children *were taken (good) care of*'. In a textbook for college students, which includes directions for essay writing, one might have expected some hint on how far a construction of the type illustrated by the last example can be carried; but none is given. Similarly, such a characteristic pattern as 'Everyone was to pay his own expenses' is only mentioned on p. 86 as 'a curious kind of equivalent' of a Complement after a Copula: surely a rather casual way of dismissing a typically English construction. The section on the Genitive or, as it is called here, the Possessive Case, is also very incomplete, the only use exemplified being the attributive one, while the statement that 'it can always be replaced by an *of*-group' is questionable, to say the least of it.

On the other hand, this *Grammar* also contains a number of observations and formulations not met with in other books of the kind, at least not in those known to the present reviewer. Such is the distinction between referential and attitudinal adverbs (p. 68), the former referring to a fact, the latter expressing an attitude of the speaker to his own statement. It is a pity only that this distinction is exemplified by such a sentence as 'Happily, they happily lived in New York at the time', which is not only 'admittedly clumsy', but doubtful English.³ Apart from this, the description of the difference between the two categories from the point of view of meaning, use, word-order, sentence intonation and punctuation is a good example of the author's systematic presentation of the facts of English syntax.

There are several other sections that show the same original and orderly treatment, though occasionally one fails to see eye to eye with him, as in the discussion of Mood on pp. 51-53. Here it is claimed that 'contemporary English has two entirely different systems of mood, used simultaneously: an archaic system, and a modern system'. By the former is meant the use of the Subjunctive as against the Indicative. The modern system,

² In a grammar written in America, it is surprising not to find (to) instead of to.

³ Though most of the examples given represent natural English, some are decidedly school-bookish, such as 'I have believed in him', 'He is still being believed', 'Should I believe (it), I would write him'.

according to Prof. de Groot, 'distinguishes three main categories: the *Indefinite*, the *Conditional* (mainly literary), and the *Interrogative Mood*. Each of these has at least two sub-categories: the *Positive* and the *Negative Mood*: some of them also have an *Emphatic*.' Apart from the fact that one does not see why the Positive Interrogative, according to Prof. de Groot's paradigm, should not have an Emphatic form ('Do you want to see the headmaster?'⁴), one wishes that he had explained why he assembles these affirmative, negative and interrogative constructions, together with the 'Conditional' (see the last ex. of note 3) into a system of 'Moods'?

Taken altogether, however, this attempt by a prominent linguist to describe the grammar of present-day English within a framework elaborated by him during many years of intensive occupation with problems of speech and language deserves the attention of students of English in Europe as well as America. Revised and somewhat enlarged, with the introductory 'Minimum Grammar' and some of the rather too numerous attacks on 'Traditional Grammar' omitted, it might form a valuable addition to the literature of the subject.

Groningen.

R. W. ZANDVOORT.

⁴ Cf. my *Handbook of English Grammar* (which the author only cites in its 1st edition of 1945), § 200, footnote.

Chaucer's 'O Sentence' in the *Hous of Fame*

One tendency in criticism of the puzzling *Hous of Fame* is that of regarding the poem merely as a series of unrelated essays. J. M. Manly, for example, regards most of Book I as consisting of mere rhetorical preliminaries;¹ rather numerous are the commentators who find the eagle particularly delightful, and who therefore minimize the rest of the poem in their emphasis upon the pupil-teacher comedy of Book II.² Understanding of the poem has grown, it seems to me, chiefly as we have been urged to see the relationship between the parts and the whole. Thus Bertrand H. Bronson takes careful note of the Dido-passage in his skilful analysis of the ironic spirit that Chaucer displays;³ he well concludes that if the poem is an 'engagement present' it is 'the strangest prothalamion ever conceived by the imagination of a courtly poet!'⁴ And Ingeborg Besser, in her account of the playfulness of Book I, sees similar effects of irony.⁵ But not many, apparently, would agree that Chaucer has developed the 'o sentence', the single theme, that he promises in the Invocation of Book III.⁶ Both Besser⁷ and Paull F. Baum⁸ find the poem lacking in

¹ *Chaucer and the Rhetoricians* (Warton Lecture on English Poetry XVII, from the *Proceedings of the British Academy*, read June 2, 1926), p. 8: 'In fact the poet is within twenty lines of the end of Book I before he begins to tell his story. There are sixty-five lines on dreams, sixty-five more of invocation, and more than 350 telling in outline the entirely unnecessary story of Dido and Aeneas.'

And cf. the following:

T. R. Lounsbury, *Studies in Chaucer* (N.Y., 1892), III, pp. 367-8, for the view that the Dido-episode in *HF* represents Chaucer's inability to tear himself away soon enough from irrelevant matter that interests him.

W. O. Sypherd, *Studies in Chaucer's 'Hous of Fame'*, Chaucer Soc., Ser. 2, Vol. 23, p. 15: 'In the Second Book, ll. 606-698, we have the first definite statement as to the essential nature of this dream ... The purpose of his journey in the dream is the purpose of the poem. We may say that this purpose is declared at the outset, for though the speech of the eagle which gives us the first hint of the motive of the poem occurs in the second book, it is really at the beginning of the dream.'

J. W. Mackail, *Springs of Helicon* (N.Y., 1909), p. 41, for the view that the poem is a winter's tale, because Chaucer was writing to please himself, 'without any regard for consequence or for constructional fitness.'

² E.g., E. Legouis, *Geoffrey Chaucer* (Paris, 1910), pp. 79-89: the design is baroque, the echoes of Virgil infantile, and the reader's pleasure in the parts only. The eagle is particularly delightful.

³ 'Chaucer's *Hous of Fame*: Another Hypothesis,' *Univ. of Calif. Pub. in Eng.*, Vol. 3 (1934), No. 4 (pp. 171-92).

⁴ *Ibid.*, p. 180.

⁵ *Chaucer's 'Hous of Fame'*, *Eine Interpretation*, *Britannica*, Herausgegeben vom Seminar für Englische Sprache und Kultur an der Hänsischen Universität, 20 (1941), pp. 59-61.

⁶ Line 1100. All Chaucer-references are to F. N. Robinson (ed.), *The Complete Works of Geoffrey Chaucer* (Cambridge, Mass., 1933).

⁷ *Op. cit.*, pp. 109-10.

⁸ 'Chaucer's "The House of Fame,"' *ELH* 8 (1941), 248-56: p. 253, where the author contends, as does Besser, that the section on Fame as renown is a digression.

unity, and Wolfgang Clemen feels that Chaucer's themes in the poem are several and divergent.⁹ Attempts have been made to establish the main theme, if not the single theme; and two of these attempts so contradict one another as to suggest a need for further discussion. Thus Baum (persuasively) sees a Chaucer who, after a disillusioning dream-experience, 'returns to his books, with the conclusion that in love, if not in all life, the poetic dream is preferable to the earthly reality.'¹⁰ And Clemen (persuasively) sees a Chaucer who, dissatisfied with his old books, would find literary inspiration henceforth in life itself.¹¹ The trouble with both of these interpretations, in my opinion, is that they make a distinction between books and reality that Chaucer himself is far from suggesting; rather, disenchantment is what he finds both in the *Aeneid* and aloft with the eagle. We must still ask: is there a single theme in the *House of Fame*, and if so, what is it?

That there is one, Chaucer insists. After exclaiming 'God turne us every drem to goode!' (line 1), he is exuberantly confused as to the kinds and causes of dreams: some have meaning and some do not, and any attempt to classify individual dreams is altogether baffling. Yet he goes on imperturbably to say that his own dream was the most wonderful one that ever was (ll. 59-62). We are made to wonder, then, whether it has a meaning which we should perceive, and the playful implication is that it does.

As for the detection of that meaning, we find it, I think, chiefly in considering the whole poem, with all its seemingly diverse elements and all its seeming-contradictions, in relation to the Proem and Invocation of Book I. The pious wish of the first line is a key statement, and its thought and sentiment are expressed again when Chaucer indicates that those who take his poem well are to have joy of all that they dream this year ('to-yere', l. 84) — joy in their love-affairs, to be sure, but joy in other matters if they so prefer (ll. 85-87). Those who misjudge it are to experience all possible disasters, even as Croesus refused to give due credit to an 'avision', or dream of revelation,¹² and so ended on the gallows. This latter wish urges us to read or listen sympathetically and hence (presumably) to understand what Chaucer is getting at, while the wish of happiness for those who take the poem well is so optimistic as to contrast strikingly with the story of Book I and with the poem as a whole. Those who read or listen with sympathetic interest are to have their heart's desire,

⁹ *Der Junge Chaucer, Kölner Anglistische Arbeiten* 33 (1938), pp. 148-49.

¹⁰ *Op. cit.*, p. 256.

¹¹ *Op. cit.*, pp. 91-92. With a more recent study by Paul P. Ruggiers — 'The Unity of Chaucer's *House of Fame*,' *Stud. Phil.* 50 (1953), 16-29 — I am in substantial agreement, especially where the Boethian tendencies of *HF* are concerned; but our two papers are nonetheless, I think, so different in detail as to make largely independent contributions to the discussion of the poem.

¹² W. C. Curry, *Chaucer and the Medieval Sciences* (N.Y., 1926), p. 202: an 'avision' is 'that type of waking vision which sometimes comes to saints'; or (pp. 238-40) it is like Chauntecleer's or Croesus' dreams, or like *HF* itself.

but Book I deals with notable disasters in war, at sea, in love. The Dido-story has a general application: as Dido was treated by her faithless lover, so all women may expect to be treated (ll. 336-7, 279-86). Though the waking Chaucer, who is represented as extravagantly naïve, may wish his listeners all possible happiness, the infinitely shrewder dreaming mind shadows forth life as all of us live it. The poet's auditors have no better chance in this year than in any other of achieving perfect happiness. Distrust of worldly felicity, then, is Chaucer's 'o sentence'.

The poem begins, in Book I, with some emphasis upon love, as is only appropriate in what purports to be a love-vision, but Chaucer considers all of life before the poem is done; and while a shifting emphasis must be admitted, the several parts of the poem are more intimately interconnected than is generally recognized. In Book III the poet emphasizes renown (the goddess Fame) and rumor (the wicker house) as further instances of the brittle nature of worldly joy or honor, and these two views of 'fame' are connected with one another and with Books I and II. Kittredge insists that for Chaucer renown and rumor are the same, since renown is made of rumors; Aeolus, at the goddess's bidding, blows forth the rumors when they have come from the wicker house to Fame's hall.¹³ Dido complains at some length that her reputation is ruined (ll. 345-63), and the eagle's discourse on sound in Book II is best understood, I think, as an indication of the impossibility of keeping any affair of love a secret. The eagle, having told the poet of the oddly assorted pleasant and unpleasant love-tidings that he will hear, asks, 'Unnethe maistow trowen this?' (l. 699); and Chaucer appears to remember a point of love-doctrine, a chief necessity of love *paramours*, an absorbing concern of any lady involved in such affairs: true lovers will keep all secret.

For hyt
Were impossible, to my wit,
Though that Fame had alle the pies
In al a realme, and alle the spies,
How that yet she schulde here al this,
Or they espie hyt. (ll. 701-6)

The dreamer realistically applies the doctrine to both true and false lovers, and in fact to all manners and conditions of love; the dreaming mind inexorably twists to a sort of realism a daytime delusion, a delusion fostered by the literature of courtly love: anyone, thinks the dreamer, whether he be winning a long-served love or making a beard without scissors, knows enough to keep his action a secret. But the eagle contradicts the poet, and has a thoroughgoing scientific explanation of the manner in which all words spoken on earth find their way to the House of Rumors. As the bird goes more and more deeply into the theory of sound, we become more

¹³ Chaucer and his Poetry (N.Y., 1915), pp. 106-7.

and more aware of the absolute impossibility of keeping anything secret. All speeches come to Fame's house; 'Lowd or pryvee' (l. 767); 'Thogh hyt were piped of a mouse' (l. 785); 'either privy or apert' (l. 717); 'Be hyt rouned, red, or songe' l. 722) — in these seemingly artless phrases the eagle keeps before us the purpose of his discourse. And he adjusts his lecture to the limited understanding of the ignorant. If we can understand plain exposition and homely analogies, we can see the utter impracticability of the notion of secrecy in love. 'Take yt in ernest or in game', Chaucer has the eagle say (l. 822), suggesting the humor which lurks in the long speech. The love-poet meekly accepts the eagle's teaching; he is, to be sure, in no position to argue, and the eagle is in any case thoroughly convincing. He appears to be altogether unaware of the disillusioning character of what he has said. He is simply an enthusiastic lecturer upon the subject of reality.

Again and again, in fact, enthusiasm is the most notable quality in Chaucer's development of his theme. That theme, the instability of worldly joys and honors, is as old as the hills and yet as new as yesterday, because people cannot or will not grasp it. Press it home, then, with exuberant irony! We find glee in Chaucer's rendering the sonorous opening lines of the *Aeneid* in pleasantly jingling octosyllabics (ll. 143-48), and in his being well aware of the fact that his treatment of Dido and Aeneas is scarcely on the epic plane. He refuses to speak of their liaison in any terms except the prosaic and the down-to-earth (ll. 239-52); he delights in his flatly realistic contradiction of his introductory optimism. He throws in, for good measure, other woebegone ladies of antiquity. Upon leaving Venus' noble church he finds himself in a terrible desert which is best taken, I should think, as an ironic commentary on the love-poet's disenchanting experience within the temple.¹⁴ He introduces Book II with an indication that any man who can understand English can follow him, and contradicts his agnosticism regarding dreams with a plain statement of the fact that he has had an 'avision', and that a holier one, hence a more significant one, than Isaiah's, or Scipio's, or Nebuchadnezzar's, or Pharaoh's, or Turnus's, or Elcanor's! Exuberant, we have seen, is the eagle's speech on sound, and exuberantly ironic too (though the eagle, who is not a love-poet, does not know this) is the loquacious bird's list of the kinds of tidings to which the poet will be treated by way of reward for his long labor in the service of Love. He will hear of loves newly begun (and perhaps of high quality), and he will hear of 'longe yserverd loves wonne' (l. 678), but otherwise disillusionment, woe, fortuitousness, instability, change, hypocrisy

¹⁴ Clemen (*op. cit.*, pp. 91-92) sees in Chaucer's fright in the desert evidence of his dissatisfaction with his old books. Besser (*op. cit.*, p. 60) skilfully analyzes Clemen's interpretation as over-earnest. On the other hand, it is difficult to see so little significance in the desert as Sypherd does (*op. cit.*, p. 49): 'Too much stress should not be laid upon the waste where Chaucer finds himself on coming out of the temple. He himself has little concern with it. He needed an open field in order that his eagle might swoop down and bear him away on his journey.'

and quarreling jostle one another in the swift and lively octosyllabic rush, and harsh reality dominates the list overpoweringly. The aerial journey, which equals or surpasses other famous ones in the height achieved and in the sights seen, indicates again that Chaucer's dream was a wonderful one; the eagle, in setting Chaucer down before Fame's abode, hopes that he will learn some good in that place, by the grace of God; and the Invocation of Book III insists upon the 'o sentence'. High-piled detail in the 'little last book' demonstrates how uncertain a quantity is fame: the little people, the imitators, are lost in the crowd, become anonymous (e.g., musicians, jugglers, and magicians); lords and ladies proud of their lineage will take scant pleasure in the notion that their coats-of-arms might be buried away in twenty thick volumes containing all coats-of-arms since chivalry began; not even with the famous historians and poets on their pillars is all well, for even with the greatest, renown is uncertain, to judge by the fact that Homer's authority has been called in question by rival bearers-up of Troy. Fame herself, in Kittredge's inimitable phrase, 'exhausts the possibilities of arbitrary freakishness'.¹⁵ And in the whirling House of Rumor the love-poet is to be entertained (l. 2011) and edified (ll. 1997-99) by a riot of half-truths concerning love, hate, marriages, business, war, peace, travel, life, death, good and bad weather, good and bad health, good and bad government, high and low prices, and all sorts of happy and unhappy aspects and accidents of existence on this earth (ll. 1959-76).

While a spirited irony of self-contradiction is the mood in all of this, the point of view seems Boethian. It is not essential that we seek for parallel passages in order to explain the all-pervasive distrust of worldly felicity, which can be regarded as simply typical of the medieval outlook. But Chaucer's mind was saturated with Boethius; and when in Fame's palace, a jovial bystander asks Chaucer whether he came hither to have fame, he replies:

Nay, for sothe, frend ...
 I cam noght hyder, graunt mercy,
 For no such cause, by my hed!
 Sufficeth me, as I were ded,
 That no wight have my name in honde.
 I wot myself best how y stonde;
 For what I drye, or what I thynke,
 I wil myselven al hyt drynke,
 Certeyn, for the more part,
 As fer forth as I kan myn art.¹⁶

Says Philosophy to Boethius:

Wherefore, O mortal men, why seek you for your felicity abroad, which is placed within yourselves? Error and ignorance do confound you. I will briefly show thee the centre

¹⁵ *Op. cit.*, p. 95.

¹⁶ Lines 1873-82. B. L. Jefferson, in *Chaucer and the Consolation of Philosophy of Boethius* (Princeton, 1917), p. 88, quotes the same lines, and remarks. 'This is precisely what Boethius would have said under similar circumstances.'

of thy chiefest happiness. Is there anything more precious to thee than thyself? I am sure thou wilt say, nothing. Wherefore, if thou enjoyest thyself, thou shalt possess that which neither thou wilt ever wish to lose nor fortune can take away.¹⁷

Later she exhorts him:

As for glory, how deceitful it is oftentimes, and dishonest! For which cause the tragical poet deservedly exclaimeth: 'O glory, glory, thou hast raised to honour and dignity myriads of worthless mortals!' For many have often been much spoken of through the false opinions of the common people. Than which what can be imagined more vile? For those who are falsely commended must needs blush at their own praises. Which glory though it be gotten by deserts, yet what adds it to a wise man's conscience who measureth his own good, not by popular rumors, but by his own certain knowledge?¹⁸

In the *Fame* as in Boethius, fame is one sort of vanity in which no stable happiness is to be found. In the *Fame* as in Boethius, love is another principal vanity, but other vanities are dealt with. Chaucer's title, in fact, seems too narrow, considering how boundless are the implications of the poem.

It has been my chief concern to say that all parts and implications of the poem come under one heading, and that Chaucer intends them to do so, but I should like also to make a suggestion as to the occasion for which the poem may have been written. Perhaps the twice-mentioned date of the dream—December 10—affords a sort of clue. We might be inclined to dismiss the date as of no significance, were it not for the fact that Chaucer is so careful as to mention it twice. Must there not be some artistic reason for such meticulousness? Chaucer took December 10, I suggest, as a time that would have a humorous and yet persuasive air of plausibility about it. Since those who take the poem well are to have joy of all that they dream this year, perhaps the poem was written for a New Year's entertainment.^{18a} December 10, as the date of the dream, would appear to allow for a period of composition between the time of the dream, and the time near or on January 1 when the poem was first read aloud. If we could prove this hypothesis, we might picture the assembled lords and ladies as treated to an ironic greeting for the New Year, a greeting sometimes gay, sometimes hovering between the pathetic or philosophical and the serio-comic, but always teasingly exuberant, and certainly devoid of the facile optimism which love-visions¹⁹ and New Year's greetings usually have.

¹⁷ Bk. II, pr. iv.; p. 193 in *The Consolation of Philosophy*, transl. 'I. T.' (1609), revised by H. F. Stewart (Boethius, Loeb Classical Library; London, 1918; reprinted 1926).

¹⁸ *Ibid.*, pp. 247, 249 (Bk. II, pr. vi).

^{18a} Cf. R. J. Schoeck, 'A Legal Reading of Chaucer's *House of Fame*,' *University of Toronto Quarterly* 23 (1954), 185-92, for a very similar suggestion: that the poem may have been written for 'some such high ritualistic surrounding' (p. 192) as Christmas revels of the Inner Temple.

¹⁹ Cf. Sypherd, *op. cit.*, p. 49: 'In these love allegories, the poet is usually in distress until some higher power sends aid to him.'

Other poems of Chaucer's period demonstrate that the New Year might be a sufficient occasion for a poem, and show as well: that then as now the New Year was a time for general optimism; that a love-poet would represent himself as thinking chiefly or entirely of love in connection with the New Year; that he might contrast the sorrows of love with the general optimism; that he might share the optimism and apply it to his situation as lover. Thus Gower, in his *Cinkante Balades*,²⁰ represents the New Year as a time of hoping for good fortune. In Balade 32 (pp. 363-4) the hope ordinarily held out by the New Year is contrasted with the lover's unhappy lot. Doublefaced Janus sees winter passing and summer on its way; but for this lover there is no summer, for the lady remains cruel. In No. 33 (pp. 364-5) the lover joyfully, at the beginning of the New Year, gives himself to the lady to be ruled by her. He desires no other jewel than her certain friendship. May she give him a look, if no other gift. Lydgate, in his 'Lover's New Year's Gift',²¹ brings the lover's aspirations into association with the New Year, and indicates that any lover would do so:

In honnour of þis heghe fest, of custume yere by yere,
Is first for to remembre me vpon my lady dere. (ll. 1-2)

He will serve her always with his whole heart. On New Year's Eve, however, a cloudy thought comes to him: that his lady will never show him mercy. Then comes good hope again, and he sends the lady his heart as his New Year's gift to her. Oton de Graunson expresses lovers' sorrow in the 'Complainte de l'An nouvel' that he made for a knight whom he heard complaining.²² On New Year's Eve he absents himself from company on account of melancholy (presumably a lover's melancholy), and goes walking in the woods, where he overhears a knight who contrasts his state with the joy ordinarily to be expected at this season:

Helas! Amours, or me dites pourquoy
Je doy mon cuer au matin estrener,
Puisqu'ainsy est que ma dame ne voy
Ce jour de l'an qui demain doit entrer. (ll. 13-16)

Demain aront plusieurs la bonne estraine,
Qui la prendront en leur dame veoir,
Et je n'auray for que douleur et paine. (ll. 17-19)

But in his 'L'Estraine du Jour de l'An'²³ Graunson is joyful and full of hope. He calls upon God to bestow upon his sovereign lady blessings as all-inclusive as those which Chaucer calls upon the Prime Mover to shower upon those who take his dream aright:

²⁰ G. C. Macaulay (ed.), *The Complete Works of John Gower*, Vol. I, *The French Works* (Oxford, 1899), pp. 335-78.

²¹ H. N. MacCracken (ed.), *The Minor Poems of John Lydgate*, Part II, EETS 192 (London, 1934), pp. 424-27.

²² Arthur Piaget, *Oton de Grandson, sa vie et ses poésies* (Lausanne, 1941), pp. 199-201.

²³ *Ibid.*, pp. 254-55.

Joye, santé, paix et honneur,
 Bon an, bonne nuit et bon jour,
 Bonne aventure et bonne estraine,
 Ma belle dame souveraine,
 Et toute parfaicte plaisance,
 Vous doint Dieux qui en a puissance ;
 Et vous octroit, ma douce dame,
 Aise de corps et salut d'ame,
 Joyeux cuer et lie pensee,
 Gracë et bonne renommee ;
 Et vous gart ce que vous amez
 Et vous doint ce que vous voulez,
 Tousdiz acroissant en plaisir
 Au souhait de vostre desir. (ll. 1-14)

Graunson gives the lady his heart, and of course wishes to stand in her grace. He wants never to do anything that will displease her; he wants to serve and obey her; and may God cause her to have mercy on him — then will he indeed have a good New Year's gift.

The *Hous of Fame*, then, though it is ironic partly because it is a love-vision that deals only left-handedly with love, is perhaps also ironic because of its treatment of the New Year. Two poets contemporary with Chaucer and known to him (Graunson,²⁴ Gower) wrote both Valentine and New Year's poems, and so did Lydgate; perhaps Chaucer, in this matter as in so many others, is representative of his period. Moreover, if we feel that the *Parlement of Foules* is a most unusual Valentine in its comic realism, we may be the more inclined to suppose that the *Hous of Fame* bears a similar relation to the New Year, another day of celebration. Chaucer, if he is a New Year's poet, differs markedly from the others: he mischievously passes far beyond love in his subject matter; he treats love with prankish realism when he does treat it, and suggests neither the idealistic sorrow of Graunson's 'Complainte' nor the simple, optimistic hope of Graunson's 'L'Estraine' — for the optimistic wishes of Chaucer's opening lines, though very like those in 'L'Estraine', are put forward only to be swept gleefully aside.

The man of seeming authority who appears just before the poem breaks off is apparently about to say something momentous. Baum remarks convincingly that the man's love-tidings, had he ever spoken them, would have proved a disappointment and disillusion.²⁵ To this conjecture one might add that though the crowd was expecting news, the man was perhaps to have had a pedagogical function, rather like that of the eagle, and was to have generalized on the topic 'vanity of vanities'. This preachment would have applied to Chaucer himself, whose restless spirit, apparently discontented with the little round in which his life is lived, has a preference

²⁴ Haldeen Braddy, *Chaucer and the French Poet Graunson* (Baton Rouge, 1947). Though I am far from agreeing with Braddy in all details or in matters of interpretation, I accept in general his conclusion that Chaucer and Graunson almost certainly knew one another and (in an undetermined degree) one another's verse.

²⁵ *Op. cit.*, pp. 255-56.

for news from abroad. But perhaps, considering where we find the man of authority, we should regard that authority as highly questionable. Chaucer, at all events, appears to be saying in the poem as a whole: 'There you are, ladies and gentlemen. I wish you happiness of all your dreams this year, whether happiness in love, or happiness of any other sort, such as joy in renown and in a good reputation; but I know, and you know, that all such things are very uncertain in this brittle world.'

University of Illinois.

GARDINER STILLWELL.

Notes and News

Again: Fall-Rise Intonations in English

In his recent article¹ Mr. W. R. Lee, after making a survey of what other phoneticians have said on the subject, gives his own classification of the many fall-rise intonation-patterns. Type 1: the fall-rise tone, that 'very characteristic device now generally marked \vee , which is either realized within a single syllable (\vee *no*) or spread over a number of syllables (\vee *possibly; my* \vee *brother does*). Type 2: the fall-rise sequence, namely a falling nucleus, followed by a tail whose most important word has a rise (*I en-joy meeting* \nearrow *Tom*). Type 3: the fall-rise tune, commonly called Tune II (*'Was it* \nearrow *good?*)²

While it is not difficult to recognize Type 3, which is the basic form of the English rising intonation pattern, Types 1 and 2, as Mr. Lee says, are not always distinguishable. He gives the examples: \searrow *Do make* \nearrow *haste*; and \searrow *That doesn't* \nearrow *matter* (p. 69). In my opinion these and similar sentences do not belong to either Type 1 or 2 but form a group by themselves. I therefore submit a different classification, which will include this group. It will also comprise another type of fall-rise, restricted to non-final sense-groups, which, as far as I know, has not been described up till now. I shall call these two groups Types 3 and 4 and shall speak of the basic form of the rising intonation (Lee's Type 3) as Tune II. For the sake of clarity Lee's Sequence will have to be called Type 1, his Tone Type 2.

Type 1 is a variant of Tune I with a tail that is not completely unstressed. The tail can either be pitched low throughout or it can comprise a rise, often quite slight, on the weightiest word. The rise gives a certain amount of

¹ *English Studies*, April 1956, p. 62-72.

² Called Tune I by Roger Kingdon (*The Teaching of English Intonation*, reprinted from his articles in *English Language Teaching* vol. II and III) and by Peter A. D. MacCarthy (*English Conversation Reader*).

prominence to this word but has no additional expressive value. It is unmistakably post-nuclear; the fall is the nucleus.

Examples: *I'm 'not doing \ anything at / present. I paid 'five \ shillings for / mine. He 'catches the 'ten to \ eight when he is / early enough. You can \ keep one if you / like.*

Both Palmer (*English Intonation*, p. 91) and Armstrong and Ward (*Handbook*, p. 35) call this pattern Tune I followed by Tune II. A. & W. only give examples with a relatively independent tail that expresses some sort of reservation (third and fourth of the above examples).³

Types 2, 3 and 4 are variants of Tune II.

Type 2: The rising nucleus of Tune II becomes a fall-rise. If the nucleus is followed by a tail, the rise takes place in the tail, and Type 2 is then similar to Type 1.

Examples: *'Do come v here. I'm 'sure I shall v fail. I'll 'see you to v morrow then. She's an 'excellent v housewife. v Possibly. v Others have done it.*

Note that when the nucleus is preceded by a head of at least one stressed syllable with one or more unstressed syllables to follow, Type 1 and 2 can fairly well be distinguished, because with 2 the unstressed syllable preceding the nucleus must be pitched lower than the beginning of the fall-rise, and the fall-rise itself tends to be emphatic.⁴

Example: *I 'hadn't ex\pected to see him / there*

- (1) . — . . \ . . — . /
 (2) . — . . ↑ \ . . — . /

Only the second of the above tunes clearly expresses some sort of implication, e.g. '... that's why I had not booked a seat for him'.⁵ If no such head precedes the nucleus, it is more difficult to distinguish the two types, as the tunes are then identical: *There were \ seven of / them. I've for\gotten it / now. We disa\gree with each / other* might be both 1 and 2, though 2, which is an emphatic variant of Tune II, has probably a wider pitch-range. One can also bring out the difference by saying the sentence in the same mood and dropping the last words. Then we get

<i>There were \ seven</i>	or <i>There were v seven</i>
<i>I've for\gotten it</i>	or <i>I've forv gotten it</i>
<i>We disa\gree</i>	or <i>We disav gree.</i> ⁶

³ In a former article in this journal (XXVII pp. 129-41) I called Type 1 C and the variant with a relatively independent tail, which can be preceded by a pause, C₁. This distinction is irrelevant here.

⁴ This characteristic of the fall-rise tune was first pointed out to me by my colleagues of University College, London.

⁵ A good example of this gradual lowering of the pitch before the fall-rise is given by Daniel Jones (*Outline* § 1051): *It's a 'good 'building archi v tecturally.*

⁶ Cf. my former article, p. 132.

Type 3: The rising nucleus remains unchanged, but the first stressed syllable, instead of being a high-pitched level tone, becomes a fall. The intervening syllables are pitched low. Most of these sentences have only two strong stresses. The majority of them are imperatives or short statements.⁷

Examples: \ *Shut the* / *door.* \ *Speak* / *up.* \ *That's* / *funny.* \ *I* / *know.* *It* \ *doesn't* / *matter.* \ *Never* / *mind.* \ *Very* / *well.*

Type 3 is often identical in form with 1 and 2. What distinguishes it from both of them is the fact that the rise is the nucleus. Both Type 1 and 3 are marked \ / in phonetic readers with tonetic stress-marks, e.g.:

Colin: *What other presents did you get?* John: \ *Oh,* \ *nothing* / *much* (3), \ *books* / *mostly* (1).⁸

With 1 there is the variant: \ *books mostly.* With 3 the variant is: *nothing* / *much.*

The difference between Types 2 and 3 is corroborated by a semantic distinction. With 2 the meaning centres round the idea of contrast, opposition, concession. There is mostly some implication.

Contrast: *We* ∨ *heard they were staying,* *but we* ¹ *never* ∨ *saw them.*

Contradiction: ∨ *I didn't ask you to.*

Concession: *You can stay till* ∨ *Saturday.* (*but not longer*)

Concessive opposition: *I* ∨ *used to,* (*but ...*) *It's* ¹ *nice and* ∨ *sunny.* (*but ...*)

Warning: ∨ *Careful!* (*it's dangerous*)

With 3 the meaning centres round the idea of appeal, entreaty; there is no implication.

Urgent request: \ *Please, don't come* / *here.* \ *Do stop* / *talking.*

Appeal to be forgiven: *I'm* \ *so* / *sorry.* *I* \ *beg your* / *pardon.*
I \ *hope I haven't kept you* / *waiting.*⁹

Sometimes it is just an appeal to be listened to, and at the same time a means of giving vent to one's emotions. That is why this pattern is very frequent in gushing speech, less frequent in a quieter form of utterance.

Examples: *We were* \ *so disap* / *pointed.* *That's* \ *very* / *com* / *fortable.* *I* \ *quite under* / *stand.* *Thanks* \ *so* / *much.* \ *Good* / *bye.*

Type 4 occurs at the end of non-final sense-groups of long periods. There usually are at least three strong stresses in the sense-group, the last two of which fall on words that form a syntactical or semantic unity. On the penultimate stress of the sense-group the voice suddenly rises to a high level pitch. What follows is pitched very low, and the nuclear rise also starts from very low. Thus the fall of Type 4 is rather a jump than a glide.

⁷ The occasional fall-rise intonation of questions constitutes too subtle a problem to be treated in this short article.

⁸ MacCarthy, *op. cit.*, p. 68.

⁹ Daniel Jones, though treating both 2 and 3 under the heading 'Emphasis for Contrast', singles out 3 (*op. cit.*, § 1056), saying that these sentences do not express contrast, but are 'expressions of regret, entreaties, urgent requests'.

This pattern is practically confined to the style of public speaking, where it is heard very frequently to-day. The fact that Churchill uses it may have contributed to its becoming so popular. The first of the following examples is taken from one of his broadcasts.

... and a 'large ↑ num↓ber of / people ...

. . . — ↑ ↓ . . . — .

... by a 'process of dis↑cus↓sion and de / bate

... while the 'women's ' trade↑u↓nion / league ...

... deluding / people into com↑mit↓ting / crimes ...

... and you will be 'working with ' all your ↑ might ↓ and / power, ...

Type 4 has an unmistakable identity and cannot be confused with any of the other fall-rise patterns. Its function is to give liveliness, forcefulness to an argument. It is used when one wants to impress one's hearers.

Basel.

MARIA SCHUBIGER.

My article was not, of course, meant to be exhaustive, and I was chiefly concerned in II with types that are 'formally distinguishable'. From this viewpoint, for instance, \Do make /haste and You can \keep one if you /like would be classified together merely because in both a fall is succeeded by low-pitched syllables and then a rise, and that seems to be one intonation feature for which the term fall-rise is suitable. Analysis of this sort need not exclude the creation of further categories of fall-rise by the use of other criteria. They can be looked upon as sub-classes of the three main types.

We could thus regard Miss Schubiger's Types 1 and 3 as sub-classes of the Sequence (my Type 2), the fall in Type 1 and the rise in Type 3 being nuclei, to follow the terminology she uses.¹ The distinction between the two may be an important one. Nevertheless it is not quite clear whether the variant that can occur in her Type 1 examples — elimination of the rise — would in context necessarily make as little difference or the same kind of difference as that which can occur in her Type 3 examples — substitution of a high (?)² level tone for the fall. For example, *It's most a\musing in parts* and *It's most a\musing in / parts* share certain contexts, in which therefore they are interchangeable without much effect on the meaning, although there are other contexts which they do not share

¹ I have not used the linked terms 'head', 'nucleus', and 'tail' because I prefer an analysis of the intonation continuum into 'phases' or 'movements' or perhaps 'passages', sometimes divisible into stress-groups, rather than into a number of tones to which everything else is regarded as attached. See Sec. V of 'English Intonation: a New Approach', in *Lingua*. 'Nucleus' is a useful grammatical (syntactical) category, however (comp. Bloomfield's 'head', *Language*, 12 - 10).

² A low level tone may also be used.

— e.g. that of repetition, for which we should tend to use the first intonation pattern. The same is true of *It's ex ↑ tremely well / written* and *It's ex \ tremely well / written*. These two examples also are 'the same' in some contexts but 'different' in others — e.g. the first might have to be taken as a question. It seems, therefore, that what Miss Schubiger says about her Types 1 and 3 is true only of their use in certain contexts, and that a given occurrence of the one is not necessarily to be compared with a given occurrence of the other. This problem cannot be further examined in a brief note, especially without considering other variants as well.³

I cannot agree with Miss Schubiger that unstressed syllables (following a stressed syllable) which precede a fall-rise Tone are of necessity pitched lower than the beginning of the fall-rise itself. They may indeed be pitched much higher, as in an emphatic *But it ↑ wasn't the v only one*, where *the* can be no lower than *was-* and *only* pitched very low indeed.

As Miss Schubiger says, a difference between the Sequence and Tone (or between her Types 1 and 2) can readily be heard by stopping after the fall (or fall-rise), as in *v That doesn't matter* and *\ That doesn't / matter*. This seems to be a difference at phonetic level only, and it is doubtful whether any distinction of usage that could be defined would accompany it. *\ That doesn't / matter* belongs to Miss Schubiger's 3rd group and *v That doesn't matter* is presumably an instance of her Type 2 (my Type 1, the Tone). But however we classify them, there are many pairs of utterances in which intonation differences of this sort play no important role. On the other hand, such a difference may be very important, as is shown by some of the examples I quote on p. 69 (middle).

Miss Schubiger describes a 'semantic' difference between her Types 2 and 3. Much of what she says here strikes me as true, but I question whether even on this point agreement would be general. Brevity forbids adequate illustration, but Type 3 examples can also be contradictory — *It \ wasn't in the / middle* — and over-use of Type 2 gushing.

Miss Schubiger's Type 4 has not previously been noticed, and is certainly often used on the platform. A fall may be substituted for the downward leap, the effect being much the same. I would classify it as a particular use of the fall-rise Sequence characteristic of public speaking. At one level is 'cannot be confused with any of the other fall-rise patterns', and this because of its restricted social use. Classifying 'formally' it can be put with other examples of the Sequence and made a sub-group.

I did not use 'Tune II' for my Type 3 (the fall-rise Tune) chiefly because that term has already been used to describe intonation features much more diverse.

In Miss Schubiger's Types 1 and 3, are words which bear neither the rise nor the fall always less 'important' or 'weighty' than those that do? I should doubt this. In *It's ex \ tremely well / written* the word *well* would

³ Strictly speaking, 'variant' is an inappropriate word, one of these intonations being no more the 'type' or 'norm' than another.

surely be as important in most contexts as the other words (substitute *ill*). In *I'd \ like to visit > Jim* the word *visit* seems as important as *Jim*, even if both have already been mentioned.*

London.

W. R. LEE.

On the Pronunciation of Recent French Loan-Words

The present article deals with the rendering of French loan-words adopted into English after 1800. Since this date no radical sound-changes have taken place in English, so that the phonemic conditions under which the foreign words have become acclimatized may be characterized as practically uniform. Hence it would appear admissible to disregard the time-aspect within the period under consideration. It should also be mentioned that in many cases the pronunciation of the earlier loans has become comparatively fixed (though this is far from being an invariable rule, witness the pronunciation of such words as *doyen*, *naïve*, *jupon*, etc.); still, there is generally greater vacillation in the pronunciation of more recent loans.

To the writer's knowledge no previous treatment has dealt with this problem as a whole, though P. Thorson¹ has established a substitution principle according to which English long vowels have generally been used to render foreign short vowels. — Though the present article does not aim at completeness, it is endeavoured to include in it all major relevant facts.

The current pronunciation of loan-words can be gathered from a reliable and exhaustive pronouncing dictionary, and this is what has been done here. The dictionary used is Daniel Jones's *English Pronouncing Dictionary* (9th Ed., 1948), which provides the most detailed information on possible pronunciations. Only words listed by Jones have been included in the treatment. The material comprises 125 words, and in view of this comparative scantiness it has been considered preferable to give rough

* Readers of Mr. Lee's article in the April number are requested to make the following corrections:

P. 63, n. 3, end of first paragraph, 'relatively level pitch' should read 'relatively high level pitch'.

P. 64, l. 16, 'He- knew' should read 'He ~knew'.

Ib., l. 18, 'windier' should read '~windier'.

Ib., l. 24, last word, 'v that' should read 'v that'.

P. 66, l. 9, 'v beg' should read 'v beg'.

P. 67, l. 19,²³ should read ³².

P. 69, last line but one, 'General' should read 'Generally'.

¹ English Long Vowels Rendering Foreign Short. A Distinctive Class of Sound Substitution. *Journal of English and Germanic Philology*, 1951.

statistical information only ('usually pronounced', 'occasionally pronounced', etc.) as it would seem unwarrantable to give delusively precise statistical figures.

Loan-words may be divided into two categories:

(1) Loans whose English pronunciation has become practically standardized: one pronunciation is almost universal, and there is hardly any possibility of a 'French' pronunciation. Examples: *nougat* ['nu:gɑ:], *sauté* ['soutei], *ampère* ['æmpɛə*]. Such instances are rare; in the majority of loans there is always the possibility for the would-be refined speaker of pronouncing them 'in French'.

(2) In most of the loan-words under consideration the pronunciation vacillates. Apart from the possibility of a 'French' pronunciation² (which will be left out of account in what follows because of its slight importance), there are often several competing pronunciations. A typical example is *entente* [ã:n'tã:nt, ɛ:n'tɛ:nt, a:n'tɑ:nt, ɔ:n'tɔ:nt, ɔn'tɔ:nt] (and the French pronunciation [ãtã:t]).

Vowels

The difference in vowel-quantity has been generally disregarded here, as in French there are no clear-cut distinctions in this respect and the long vowels do not play any great rôle. Where several pronunciations exist, all of them are listed only in cases where this is relevant.

Fr. [i] is mostly rendered by E. [i:] if in English it has main or secondary stress: *wagon-lit* ['vægɔ̃:n'li:], *régie* [rei'ʒi:], *pastiche* [pæ'sti:f]; *lingerie* ['lɛ:nʒəri:], whereas in weak position it is short: *demimonde* ['demi'mɔ̃:nd], *communiqué* [kə'mju:nikei]. This would seem to hold true in most cases, though there do occur instances of vacillating quantity in unstressed position: *carte-de-visite* ['kɑ:tdəvi(:)'zi:t], *négligé* ['negli:ʒei, -li-]. (In such a word as *habitué* [hə'bitʃuei] there is probably influence from the earlier loan *habitual*).

Fr. [y]. Apart from cases where it is followed by [r], [y] is generally rendered by. [ju:], occasionally [u:]: *tulle* [tju:l], *parvenu* ['pɑ:vənju:], *ingénue* [,ɛnʒei'nju:]; *battue* [bæ'tu:, -tju:], *résumé* ['rezju(:)mei, -zu(:)-]; in the latter word the vowel may be short because of weak stress. — The combination [-yr-] gives English [-juə-]; the first component may be lowered, which shows that it has been completely assimilated: *purée* ['pjuərei, 'pjoər-], *bureaucracy* [bjʊə'rɔkrəsi, bjə'r-].

Fr. [u] generally becomes E. [u:]: *couloir* ['ku:lwɑ:*], *soufflé* ['su:flei],

² The reason for placing 'French' in quotation marks is of course that even in the case of English speakers who know French and use a French pronunciation, this is only an approximation to the actual French pronunciation. — In this connexion it may be mentioned that in a few earlier loan-words there exists a misunderstood, quasi-French pronunciation: thus *ormolu* ['ɔ:molu:, -məl-, ɔrmɔly] from French or *moulu*; *cul-de-sac* ['kuldə'sæk, kyldəsək], whereas the actual French pronunciation is [kydsək] or [kytsək].

coupon ['ku:pən], even when weakly stressed: *accoucheuse* [æku:'ʃə:z] *oubliette* [u:bli'et]; in that case there may, however, be vacillation: *jalousie* ['ʒælu(:)zi:], (*tic*) *douloureux* [du:lə'rə:, -lu(:)'r-]. — *blouse* is [blauz] (rarely [blu:z]).

Here, again, a special case is afforded by the combination [ur] which becomes [uə] or [oə]: *gourmet* ['guəmei, 'goəm-], *pourboire* ['puəbwɑ:*, 'poə-].

Fr. [e] is in the majority of cases rendered by E. [ei], whether strongly or weakly stressed: *séance* ['seiā:ns], *soirée* ['swɑ:rei], *atelier* ['ætəliei]. In a few cases it is rendered by E. [e]: *négligé* ['negli:zei], *crêpon* ['krepō:ŋ], 'kreip-]. In weakly stressed syllables the result may be an [i]: *attaché* [ə'tæ:fei], but *attaché-case* [ə'tæ:fikeis], *café* ['kæfei, 'kæfi], *décolleté(e)* [dei'kɒltei, di'k-].

Fr. [ø] always becomes E. [ə:]: *danseuse* [dɑ:n'sə:z], *émeute* [ei'mə:t].

Fr. [ə] is rendered [ə] with the subsidiary forms [e] and [i]: *entrepreneur* [ɔntrəprə'nə:*], *parvenu* ['pɑ:vənju:]; *atelier* ['ætəliei, 'ætəl-, æ'tel-], *cretonne* [kre'tɒn], *retroussé* [rə'tru:sei, ri't-], *repoussé* [rə'pu:sei, ri'p-].

Fr. [o] generally becomes E. [ou], occasionally [ɔ]: *chauffeur* ['ʃoufə*], *exposé* [eks'pouzei]; *bureaucracy* [bjua'rɒkrəsi], *dossier* ['dɒsiei].

Fr. [ɛ] is generally rendered by E. [ei], occasionally by [e]: *vraisemblance* [vreisā:m'blā:ns], *gourmet* ['guəmei], *raison d'être* ['reizō:n'deitɹ]; *restaurant* ['restərɔ:ŋ], *noisette* [nwa:'zet]. The combination [ɛ(:)r] gives E. [ɛə(*):] *clairvoyance* [kleə'vɔiəns], *jardinière* [ʒɑ:di'njɛə*], *questionnaire* [kestiə'nɛə*].

Fr. [ɛ̃]. In most cases there is an endeavour to approximate the pronunciation to French: a nasal vowel (always long) is pronounced, which may or may not be followed by [n, m, ŋ]. However, there also occur the subsidiary pronunciations [æn, æm, æŋ]: *pince-nez* ['pɛ:nsnei, 'pæns-], *gratin* ['grætɛŋ, -tæn], *timbre* ['tɛmbr, tæm-]. Occasionally the orthography is decisive: *timbre* [timbə*], *insouciant* [in'su:siənt].

Fr. [œ] becomes [ə:]: *feuilleton* ['fɛ:itɔŋ], *fauteuil* ['foutə:i]; *fleur-de-lis* ['flɛ:də'li:], *raconteur* [rækɒn'tə:*]. There seem to be no examples of Fr. [œ̃].

Fr. [ɔ] usually becomes E. [ɔ]: *amour-propre* ['æmuə'prɒpr̥], *consommé* [kən'sɒmei]. — [ɔr] gives E. [ɔ:]: *torchon* ['tɔ:fən], *tour de force* ['tuədə'fɔ:s]. Occasionally the result is [ou]: *baroque* [bə'rɒk, -'rouk], or [ə]: *restaurant* ['restərɔ:ŋ] (weak stress).

Fr. [ɔ̃]. The case of [ɔ̃] is similar to that of [ɛ̃]: The long nasalized vowel is followed by a facultative nasal consonant, but this pronunciation is not universal; in most instances there is vacillation, it being possible to pronounce an unnasalized vowel, long or short, plus a nasal consonant. — First some examples in which the commonest pronunciation is the one with nasalization: *wagon-lit* ['vægɔ̃:n'li:, -gɔ:n, -gɒn-]; cf. the 'native' *waggon*, the only pronunciation of which is [wægən]. *demimonde*

[*'demi'mɔ̃:nd*, *-mɔ̃:nd*, *-mɔ̃nd*], *aplomb* [*'æplɔ̃:ŋ*, *-plɔ̃:m*, *ə'plɔ̃m*]. Next, instances where the nasalized pronunciation is subsidiary: *coupon* [*'ku:pɔ̃n*, *-pɔ̃:ŋ*, *-pɔ̃:n*, *-pɔ̃n*], *raconteur* [*ˌrækɔ̃n'tə:**, *-kɔ̃:n-*, *-kɔ̃:n-*].

Fr. [a]. There seems to be widespread vacillation between [æ, ə] and [ɑ:] as renderings of the Fr. vowel. Stress does not seem to be decisive, but apparently certain vowel patterns play a rôle, thus [æ-ɑ:]: *garage* [*'gæɾɑ:ʒ*], *massage* [*'mæsɑ:ʒ*], *barrage* [*'bæɾɑ:ʒ*] (though the last word has [ɑ-a] in Fr.) Besides, some of the words in *-age* have a more 'English' subsidiary pronunciation [-idʒ]: [*'gæridʒ*], *fuselage* [*'fju:zilidʒ*], or a compromise between the two pronunciations: [*'gæɾɑ:dʒ*]. Further [æ-ə-ɑ:]: *baccarat* [*'bækɾɑ:*], *camaraderie* [*kəmɾə'ɾɑ:dəri(:)*]. — The combination [ar] gives [ɑ:]: *carte-de-visite* [*'kɑ:tɔ̃vi(:)'zi:t*], *chargé d'affaires* [*'ʃɑ:ʒeidæ'fɛə**]. — In some words ending in *-ade* there is vacillation between [ɑ:d] and [eid]: *glissade* [*gli'sɑ:d*, *-seid*], *tirade* [*taɪ'reid*, *ti'reid*, *tɪ'ɾɑ:d*], cf. *enclave* [*ɔŋ'klɑ:v*, *in'kleiv*, *ˈɔŋkleiv*]. *-oir(e)* is rendered [wɑ:(*)] with the subsidiary pronunciation [-wɔ:(*)]: *abattoir* [*'æbətɔ̃:**, *-twɔ:**], *moiré* [*'mwɑ:rei*, *'mwɔ:r-*]

Fr. [ɑ] is practically always rendered [ɑ:]: *blasé* [*'blɑ:zei*], *débâcle* [*dei'ba:kl*], *impasse* [*æm'pɑ:s*].

Fr. [ɑ̃]. The rule that was demonstrated for [ɛ̃] and [ɔ̃] applies to [ɑ̃] as well. Further it should be mentioned that in this case, though [ɑ̃:] followed by a facultative nasal consonant is perhaps the commonest pronunciation, pronunciations with [ɔ̃:] are at any rate almost as frequent: *clientèle* [*kli:ɑ̃:n'teil*, *-ɔ̃:n't-*, *-ɑ̃:n't-*, *-ɔ̃:n't-*, *-ɔ̃n't-*], *fiancé(e)* [*fi'ɑ̃:nsei*, *fi'ɔ̃:ns-*, *fi'ɑ̃:ns-*, *fi'ɔ̃:ns-*, *fi'ɔ̃:ns-*]. In some words the pronunciation without nasalization must be considered primary: *entr'acte* [*ˈɔ̃ntrækt*, *ɔ̃:n't-* *ɔ̃:n't-*, *ɑ̃:n't-*, *ɑ̃:n't-*], *danseuse* [*dɑ:n'sɛ:z*, *dɑ̃'n's-*, *dɔ̃'n's-*], whereas such words as *ampère* [*'æmpɛə**], *clairvoyance* [*kleə'vɔ̃iəns*] have only got the 'English' pronunciation. *vraisemblance* [*vreisɑ̃m'blɑ̃:ns*, *-sɔ̃:m'blɔ̃:ns*, *-sɑ̃:m'blɑ̃:ns*, *-sɔ̃:m'blɔ̃:ns*] affords an instance of the rôle played by orthography for the pronunciation of the facultative nasal consonants.

Consonants

The consonants do not call for nearly so many comments as do the vowels.

The stops are in most cases rendered by the roughly equivalent English phonemes. Here it need only be mentioned that in some cases the orthography plays a rôle, so that orthographic symbols which are silent in French are pronounced in English, e.g. *d*: *canard* [*kæ'nɑ:d*], *t*: *format* [*'fɔ:mæt*, *'fɔ:mɑ:~*]; similarly, *restaurant* is occasionally [*'restərɔ̃nt*, *-rənt*].

Spirants. Fr. [s] and [z] are preserved: *coulisse* [*ku'li:s*], *centime* [*'sɑ̃:nti:m*]; *exposé* [*eks'pouzei*], *noisette* [*nwa:'zet*]. [ʒ] is mostly preserved: *bijou* [*'bi:ʒu:*], *beige* [*beiʒ*], but as mentioned there exists in some words in *-age* a subsidiary pronunciation with [dʒ]: *massage* [*mæsɑ:dʒ*], *garage* [*'gæɾɑ:dʒ*, *'gæridʒ*]. [j] is often turned into a vowel: *dossier* [*'dɔ̃siei*],

brassière ['bræsiə*] besides [-sjə*]. The same thing may happen to [w]: *guache* [gu'ɑ:f, gwa:f]. [ɥ] is rendered by [w]: *suède* [sweid]. In the combinations [ɑ:j, œ:j, i:j] *l* may be pronounced under the influence of the orthography: *grisaille* [gri'zeil, gri'zai, -'zail], *feuilleton* ['fə:itɔ̃:ŋ, 'fə:lt-], *aiguille* ['eigwi:l, -wi:].

Fr. [r]. Where [r] has been preserved as a consonant, i.e. before vowels, it is the English, non-uvular sound that is used. — It will be seen from the treatment of the different vowels that in most instances of Fr. vowel + [r], the consonant is vocalized on the analogy of the English pattern. Thus [yr] becomes [juə(*)], [ur] [uə*], [ɛr] [ɛə(*)], [œr] [ə:(*)], [ɔr] [ɔ:(*)], and [ar] [ɑ:(*)]. In a few words the [r] has been preserved in the un-English combination stop + [r]: *amour-propre* may be pronounced ['æmuə'prɔpr] (also [-'prɔpə*]), *raison d'être* ['reizɔ̃:n'deitʁ] (also [-'deitə*]). The [r] is unvoiced.

Nasals. *n* is rendered by [n]: *peignoir* ['peinwɑ:*], *baignoire* ['beinwɑ:*]. As mentioned elsewhere, [n, ŋ, m] are facultative after [ã:, ɔ:, ɛ:].

Stress

It is hardly possible to give unambiguous rules for the stressing of French loan-words; however, the following classification is attempted.

French loan-words may be divided into three groups:

- (1) Words that have 'French' final stress: *arête* [æ'reit], *impasse* [æm'pɑ:s], *questionnaire* [kestiə'nɛə*].
- (2) Words in which the stress vacillates.
 - a) Words generally stressed on the last syllable, occasionally on the first: *pastiche* [pæ'sti:f, '—], *canard* [kæ'nɑ:d, kə'nɑ:d, 'kænɑ:d], *cretonne* [kre'tɔn, 'kretɔn].
 - b) Inversely: *chauffeur* ['ʃoufə*, ʃou'fə:], *barrage* ['bæɾɑ:ʒ, bæ'rɑ:ʒ], *entr'acte* ['ɔntrækt, ɔn'trækt].
- (3) Words that have non-final stress.
 - a) Words of two syllables stressed on the first syllable: *ampère* ['æmpɛə*], *couloir* ['ku:lwa:*], *piqué* ['pi:kei].
 - b) Of words consisting of three syllables, at least two types may be distinguished:

Type 1. The first syllable is a prefix and is unstressed: *repoussé* [rə'pu:sei], *appliqué* [æ'pli:kei], *exposé* [eks'pouzei]. Some words whose first syllable is not a prefix are similarly stressed: *fiancé(e)* [fi'ã:nsei]. This type is numerous, but competes with Type 2. Words of three syllables with initial stress, even when the first syllable is a prefix: *'fuselage*, *'négligé*; *'résumé*, *'parvenu*, in conformity with the numerous foreign loans having the stress on the antepenultimate. — The same is true of most words of four syllables: *bu'reaucracy*, *cama'raderie*.

It will be seen that the above types are far from clearly defined, and it

should be added that analogy from earlier French loans sometimes is at work. Thus *em'ployé* is probably influenced by *em'ploy*, *ha'bitué* by *ha'bitual*.

The listener acquainted with French is often struck by the awkwardness and inadequacy of the rendering of French words in English. It is well known that on the Continent the English have — or at least used to have until recently — the reputation of being 'poor linguists'; the validity of this assertion is probably questionable, since there is no reason for assuming that the English should be more poorly equipped in this respect than other nations. Rather the explanation would seem to be that until fairly recently the English simply abstained from occupying themselves with learning foreign languages in any large measure. Still, the inadequacy is there, and that such should be the case is both natural and explicable in view of the difference between the two phonemic systems involved; an imperfect and not too 'French' pronunciation has even been defended by Fowler.

When a language adopts loan-words, a process of adaptation takes place.³ From a phonemic point of view the characteristic thing about this process is the — probably unconscious — endeavour to make the foreign phonemes conform to the native phonemic system and the consequent avoidance of unknown phonemes and phonemic combinations. In many cases the adaptation is a comparatively simple affair; thus, to render the French voiceless stops English makes use of its own related phonemes, though they differ from the French in the degree of aspiration. Likewise, English [l] and French [l] are not identical, but the similarity is sufficient to allow of a substitution. But in other cases the rendering is inadequate. This is for instance true of the rendering of French [y], for which there exists no related phoneme in English. Another instance is afforded by French [i] and [u], which are generally rendered by English [i:] and [u:], occasionally by [i] and [u]. The explanation must be sought in the influence exercised by the English phonemic system, which has two vowel-types, one characterized by being long and close ([i:, u:]), the other by being short and half close ([i, u]). These qualities are so closely linked that English admits of no other combination such as that of the French short and close vowels. Instead, a compromise is resorted to, or rather, the French vowels are misinterpreted, the ordinary English listener being apparently unable to distinguish closeness from length. It may be asked why the French vowels [i, u] generally result in English [i:, u:] and only rarely in [i, u]; there seems to be no other answer than that closeness is apparently more prominent to English listeners than quantity.

Another instance of misinterpretation is the English stressing of French words on the penultimate. In English there is far greater difference between the stress intensity of strongly and weakly stressed syllables than in French, which not infrequently has practically level stress (though the

³ I am indebted to Professor C. A. Bodølsen for some helpful remarks on the following points.

rule is for French words to be weakly end-stressed). Now what strikes the English listener expecting to hear a final stress in French words is the comparatively strong stress on the penultimate, which he wrongly interprets as the main stress, especially in words where the prominence of the last syllable but one is increased by a (misinterpreted) long vowel or diphthong: [rə'pu:sei], [eks'pouzei]. This pronunciation has gained a footing in many words in spite of the fact that the pattern: weakly stressed penultimate + strongly stressed last syllable is frequently met with in the existing English vocabulary.

The most conspicuous imperfections in the rendering of French words would seem to be the following: in the majority of cases French vowels, irrespective of their quantity, are rendered by English long vowels or diphthongs; the rendering of French [y] and often of the French nasalized vowels is highly inadequate; of the consonants, the rendering of [r] is probably the one which — from a French point of view — leaves most to be desired: either a different sound is substituted, or it is vocalized. Finally, mention must be made of the stress which, apart from causing vacillation in the quantity as well as the quality of the vowels, contributes to lending a thoroughly un-French stamp to many loan-words.

Copenhagen.

KNUD SØRENSEN.

Eugen Dieth †

The news of the sudden death by a stroke of Eugen Dieth at Zürich on May 24th will come to many scholars of English in Europe and America as a devastating surprise and almost as a minor catastrophe. It is hardly more than three years ago that we celebrated his sixtieth birthday in the pages of this journal (December 1953), and in view of the patent vitality of the man that wish that he might 'enjoy many more years of health and happiness to continue his work' appeared as the rather superfluous tag that was merely a matter of course. Today we are faced with the void left by an open-minded and warm-hearted, temperamental and manly friend and a strong, energetic and scholarly worker in a field that has not attracted many students in our generation. Dieth's career as a linguist, beginning as it did with a Scottish dialect, passing through the wilderness of dialects that is Switzerland and approaching its summit in the work begun on the English Dialect Atlas has forged another strong link between the country of his birth and what might almost be called the country of his adoption. The achievement of the scholar remains secure for the future; the personality of the man will remain unforgotten for many years to come. — H. L.

Fernand Mossé †

English Philology has suffered yet another grievous loss by the sudden death on July 10th, at the age of sixty-four, of Fernand Mossé, Professor of Germanic Languages at the Collège de France. He was a man of wide learning, at home in all Germanic languages, both of older periods and of the present day. His *Histoire de la Forme Péripkrastique être + participe présent en Germanique* (1938) and his Manuals of Gothic, Old and Middle High German, and Old and Middle English are well known; an English version of the latter appeared in the United States of America in 1952. He also displayed great activity as Editor of *Etudes Germaniques* and *Etudes Anglaises*, to both of which (though by no means to these only) he contributed numerous articles and reviews. *English Studies* also frequently had the honour of numbering him among its contributors. He was a figure of international repute in his fields of study, and his absence will be keenly felt. — Z.

International Conference. The third Conference of the International Association of University Professors of English will be held in Jesus College, Cambridge, from the 20th to the 25th of August. It will be presided over by Dr E. M. W. Tillyard, Master of the College.

Reviews

Juliana. Edited by ROSEMARY WOOLF. (Methuen's Old English Library.) London: Methuen. 1955. x + 166 pp. Price 9s. 6d.

A new poem has been added to this wellknown collection. In contrast with the poems that have appeared up till now, *Juliana* is dull and undramatic. Its chief interest lies in the fact that it is one of the signed poems of Cynewulf.

Miss Woolf first describes the MS. (Exeter Book). In the next section the language of *Juliana* is discussed, and Miss W.'s conclusion is that the dialect is not Anglian, but conforms to the 'literary language' of the Late W.S. poetic MSS. Forms like *waldend* and *meotud* had probably become traditional in poetry, and Dr. Sisam (*Studies in the History of O.E. Literature*, 123-126) has proved that the unsyncopated forms of the 2nd and 3rd p. sg. can no longer be considered evidence of Anglian origin. Yet for all that a great many Anglian forms are given!

As regards the date Miss Woolf attributes the general effect of the poem to uninspired competence rather than to the technical hesitancy of a poet working towards his maturity; so she suggests that *Juliana* shows the

decline of Cynewulf's poetical development. The wellknown problem of the alternate spellings *Cyne-* and *Cyn-* of the four signatures is discussed. Miss Woolf follows here entirely Dr. Sisam in his lecture in the Proceedings of the Brit. Ac. XXVII. 303ff., where the end of the eighth or the beginning of the ninth century is looked upon as the earliest possible date for Cynewulf. Dr. Storms, in *English Studies* XXXVII, 104 ff., discusses the same problem, but his conclusion is that a date from 750 onward is possible. On account of the syntax, however, he is inclined to accept a date of c. 800.

Nothing new is brought forward in the sections on Cynewulf's identity and the runic signatures. The theory that the runic signature proves the passing of the old anonymous poetry and the acceptance of a new idea that the poem, once written, was the possession of the particular poet who wrote it, does not seem acceptable to me. Where do we find this tendency in later O.E. poetry?

By far the longest chapter is that on the legend. W. Strunk in his edition (1904) gave a reprint of the Latin *Acta S. Julianae*. It is possible that it is the exact version used by C., but his original must have been closely related to it. Miss W. sums up many versions before and after C. She points out that the treatment of the character of Eleusius is C.'s most striking departure from his source. Eleusius is made deliberately wicked, so that a struggle arises between good and evil.

Diction and syntax are on the whole more nearly those of prose than in any other poem of this time. There is clarity, directness, simplicity and smoothness, but consequently a uniformity verging on monotony; the poem lacks vigour and variety.

Much study has gone to the textual notes: previous editions, emendations and attempts at explanation have been carefully consulted before Miss W. formed her own opinion. But is it necessary to explain *nīþa* in *nīþa gebæded* (ll. 203 and 462) as a late form (dat. sg.)? Is *nīþa* not rather a gen. pl. used instrumentally, as in Beow. l. 945: *nīþa ofercumen*; ll. 1439. 2206: *nīþa genæged*? Besides both *bædan* and *gebædan* know constructions with a genitive (when used in a different sense).

Juliana is a welcome addition to a series dear to all students of Anglo-Saxon.

Amsterdam.

E. L. DEUSCHLE.

Studies in the Word-Order of Ælfric's Catholic Homilies and Lives of the Saints. By C. R. BARRETT. Inaug.-Diss. Bern. Occasional Papers, III. Department of Anglo-Saxon, Cambridge. 1953. ix + 135 pp.

This work is divided into two chapters, a summary, an appendix and a bibliography. In the first chapter the author discusses the position of

subject and finite verb in relation to one another, in the second the position of subject and finite verb in relation to the rest of the sentence.

The material in the first chapter is divided into dependent and independent clauses and the independent clauses are sub-divided into statements, commands and desires, and questions. Inversion in statements is classified as inversion for stylistic and syntactic reasons in clauses without and with heads. By 'heads' the author means verb-modifiers placed in front of the subject-verb group. Such clauses are either protases or apodoses and grouped accordingly.

In the second chapter the first division deals with clauses in which subject and verb are not inverted. These again can be sub-divided into independent and dependent clauses. Of each of these groups the author gives a general survey and then distinguishes between clauses without and with heads. The second sub-division deals with clauses in which the subject and verb are inverted and the material here again falls into two groups: independent clauses (statements, comprising clauses without and with heads; commands and desires and questions) and dependent clauses.

The conclusions of this study, which, as the reader will have realized, is of a highly systematic nature, are based on statistical data. The homilies which have been subjected to statistical analysis are the Prefaces of Volumes I and II and nine of the Homilies in the *Catholic Homilies* (A) and three *Lives* from the *Saints' Lives* (B). It is well-known that the *Catholic Homilies* are written in ordinary prose (which the author calls narrative prose, as though the other was not narrative), and the *Saints' Lives* in rhythmic and alliterative prose.

Though the author admits that it is difficult to distinguish clearly between the different causes of inversion, he gives as the main reasons for it: A. Stylistic and syntactic reasons, of which he distinguishes two kinds: 1. Shifting of emphasis in order to indicate connection with the preceding clause, or for rhetorical reasons. 2. Inversion in order to keep the normal sentence-rhythm, when a heavy word is placed at the head of the clause. B. Inversion for rhythmic reasons. By this he means that the kind of subject and verb themselves had a certain influence on the word-order. It is difficult to see what fundamental difference there is between A 2 and B, for in both cases it would seem that rhythmic reasons are the decisive factor, whereas this is not the case in A 1.

To give the reader an instance of the writer's procedure, I shall give his figures for direct order and inversion in independent clauses containing statements: In Group A (the *Catholic Homilies*) 89.4 % of the clauses without heads showed direct order, 10.6 % showed inversion. For clauses with heads the respective figures are 33.4 % and 66.6 %. For group B (*Saints' Lives*) the figures are: 95.2, 4.8 and 22.7, 77.3. This clearly shows the influence of the heads on the word-order, which still makes itself felt in MoE. (*No sooner did he see me . . . In the corner stood a table.*) The statistics are very illuminating and the author's conclusions based on them show great analytic power and penetration.

To sum up a few of the main conclusions: Inversion was found to occur most frequently in independent clauses with heads. In Group B the proportion of inversions is even greater in this type of clause. In sentences in which the subject and verb were not inverted, the change from the older transposed order (subject...verb) to direct (analytic) order (subject — verb...) is already in an advanced stage. This is another development in English which is noted when one compares MoE and MoDu (*When I saw him...*, *Toen ik hem zag..*). Subordinate clauses, however, were found to be less advanced in this respect than main clauses. Rhythmic prose showed a tendency to place an unemphatic verb-modifier between stressed subject and verb, so as to separate the two stresses in the half-line.

The work is a model of its kind, and if we raise a few objections to some points of detail and principle, these are not made to belittle its merits. On the whole the number of examples on which the statistics are based is fairly large, but from the very nature of the material, certain types of constructions are rare. Now, it seems doubtful whether one example (§ 44A (p. 26), § 46A (p. 27)), 2 examples (§ 38A (p. 24), § 41A (p. 25)), 3 examples (§ 21B (p. 18), § 46B (p. 27)), or even 5 examples (§ 15B (p. 13), § 38B (p. 24)), are a sound basis for conclusions expressed in percentages, such as 100 %, 50 %, 33.3 %, etc. And the instances given above are only a few random examples. Of course, if the only two examples of a certain type of sentence show 100 % agreement, there is a possibility, and even a certain likelihood, that the construction found is the only one permissible. But more evidence is required. If, however, the two sentences show two different constructions, it is obvious that the percentages 50:50 in reality mean very little. An additional third example would at once tip the balance one way or the other (33.3:66.7), an additional fourth example might restore the proportion 50:50, or would automatically produce a proportion 75:25. It is obvious that such great vacillations do not reflect the realities of language. In such extreme cases it is obvious even to one who knows nothing about statistics that the chance factor should not be neglected. But in general, linguists who base their conclusions on statistics would do well to consult expert statisticians before drawing their conclusions. For the chance factor is always there.

On p. 5 and p. 106 the author speaks of relative clauses used as subjects, and one of his examples is: *and se ðe wæs leorning-cniht on hāde, ongann wesān lāreow on martyrdomē*. It is a pity that the author bases his classification on this faulty analysis, for in § 81 (p. 38) he himself admits that the determinative pronoun (which, strange to say, he calls a relative pronoun) is the real subject and the relative clause purely adjectival in character. And as such it can, of course, not be the subject.

On p. 11 the author calls *swylce* in *swylce synd þa dydrunga þære dry-manna* a modal adverb. But it is rather a demonstrative adjective or pronoun used anaphorically. In § 71 (p. 34) *eft* is called a modal adverb, but this seems hardly tenable.

It might have been easier for the reader if the author had illustrated

each of his conclusions in the summaries with an example *ad hoc*. Now one has constantly to turn to the lists of examples and find an example in point. Also, cross-references might have facilitated the comparisons made between the proportions in the various tables.

But, as has been said, in spite of some objections which might be made, the author has done a sound piece of work.

Leiden.

A. A. PRINS.

English Prose Fiction, 1600-1700. A chronological Checklist. Compiled by CHARLES C. MISH. Charlottesville: Bibliographical Society of the University of Virginia. 1952. 3 parts (1600-1640, 1641-1660, 1661-1700). iii + 21, v + 34, v + 87 pp. \$4.00 (free to members).

Assembling, Arranging, and Publicizing Literary Manuscripts. A paper read before the English Institute in September 1951 by HERMAN E. SPIVEY. Charlottesville: Bibliographical Society of the University of Virginia for the English Institute. 1952. 20 pp. free to members.

The Editing of Recent Historical Papers and their Value for the Literary Student. A paper read before the English Institute in September 1951 by HELENE MAXWELL HOOKER. Charlottesville: Bibliographical Society of the University of Virginia for the English Institute. 1952. 14 pp. free to members.

Among the many bibliographical benefits which the Bibliographical Society of the University of Virginia has in recent years bestowed upon the world of scholarship must also be numbered a series of mimeographed publications on special subjects. A great number of these are of a more purely American interest, but the three, or rather five here under review have a somewhat wider appeal. Among them, the checklist of prose fiction prepared by Dr Mish has every right to stand first by the mere amount of work that has gone into it. Basically a chronological rearrangement of Esdaile, it lists numerous editions unrecorded there, besides adding several works and rejecting some. The third part, with 46 new titles, is most conspicuous in this respect, while another striking point about it is the high incidence of editions quoted from Esdaile and elsewhere but not found in Wing.

The uses of a list of this type are naturally restricted, but Dr Mish has already shown elsewhere how it can be used to find out which works of fiction were read most in their day and which had the most lasting appeal. And, a thing devoutly to be wished, it might help to create some new interest in the fiction itself.

Professor Spivey's and Miss Hooker's papers are to some extent

complementary. The first deals with the measures to be taken to assure the preservation of modern literary manuscripts, and the ways of making their contents more easily accessible; the second discusses its specific subject only in a few short paragraphs at the end, but it does make clear the difficulties encountered and the techniques to be used in going over collections of documents and, especially, in eliciting reliable recollections from living people. Though in the final analysis much will always depend on the personal qualities of any given researcher, he will certainly be forewarned and forearmed if he has read these papers.

Scheveningen.

JOHAN GERRITSEN.

The Englishman: A Political Journal by RICHARD STEELE.
 Edited by RAE BLANCHARD. Oxford: Clarendon Press. 1955.
 xxii + 497 pp. 8vo. Price 50 shillings.

Political journalism has always been a tempestuous affair. The purpose of the journalist in party politics is to provoke or at least to maintain controversy, to vindicate or to confute persons and causes. In Richard Steele's day English politics had not escaped the shadow of arbitrary tyranny. During his youth the Fellows of Magdalen had been expelled from their College by Royal Command, and that event had been only a few hundred yards away in space and a few months in time from his early studies at Christ Church and Merton Colleges. Steele's contemporary and intimate friend Joseph Addison, after a distinguished university career and irreproachable life as private citizen and public servant, succeeded in journalism by the rare gift of appealing to all mankind, far above the din and dust of the party battle, and thus shed immortal lustre upon the Whig party of which he was a loyal and lifelong supporter. But Richard Steele's temperament and talent was that of the restless spirit. He gloried in controversy as an art and gladly put himself forward wherever the party battle was thickest and hottest. At the University, in the Army, in the House of Commons, in the theatre, in finance and in the company of men as of women, Dick Steele's impetuous enthusiasm led him through life to fame, from one trouble to another. But the intimacy with man and woman-kind, the courage and the skill in self-expression which all grew with the living of such a life, gave him a high talent for political writing at a time when controversy was dangerous in proportion to its success.

The Englishman appeared in two series. The first, in the years 1713-14, was published thrice weekly. Its grand purpose was to 'awake' the nation to the danger of a Jacobite restoration and its attendant perils when the ailing Queen should die. In fixing the responsibility for the danger upon the Tory government Steele drew upon *The Englishman* and upon himself,

its acknowledged principal author, the full weight of the wrath of government authority. But he did so with the full weight of official Whig support behind him; and the fruits of success, though temporarily dangerous and embarrassing, would presumably be very considerable in their rewards if a Hanoverian succession should result, as seemed likely, in a restoration of the Whig party to power.

Technically these papers were the lineal descendants of the *Tatler* and the *Spectator*; but in content the proportion of political to other matter was increased from a small fraction to a considerable preponderance. They appeared on Tuesday and Thursday and Saturday, and the first number lost no time in proclaiming the author's intention to sound the trumpets: 'It is not ... now a time to improve the taste of men by the reflections and raileries of poets and philosophers, but to awaken their understanding, by laying before them the present state of the world like a man of experience and a patriot;' and he went on to describe his paper as 'principally intended to rouse in this divided nation that lost thing called publick spirit.' After fifty-seven vigorous and effective papers he laid down his pen, reflecting, truly, that 'The Englishman ... has exposed me to much hatred and invective ... with relation to the many things I have written which have given Offence.'

Very different in purpose was the second series of *The Englishman*, begun in July 1715, when the Hanoverian Succession to the throne, so dear to Steele's heart, had in fact come about, and when his own political party, the Whigs, was in power and defending itself. 'The former volume of the Englishman was written with a direct intention to destroy the credit, and frustrate the design of wicked men, at that time in power.' The new *Englishman* would explain to the nation the magnitude of the danger from which it had been delivered at 'a time, when it is possible there may be found readers who will be attentive, and give the cause of their country a quarter of an hour twice a week.' Now that the Jacobite cause must take a violent course rather than a constitutional one, pamphleteering was still a vital political necessity. Steele published thirty-eight numbers, appearing twice weekly.

Miss Rae Blanchard, the highly distinguished editor of Steele's correspondence and of his poetry and pamphlets, has done a valuable service to historians in editing *The Englishman*. Steele's literary reputation lives in the *Tatler* and to a lesser degree in the *Spectator*, both of which have been reprinted upon innumerable occasions. Steele's political works have been much less readily available, and the student who has wished to consult one of the most important pamphleteers of his age, has had to consult the originals, or the early collected editions, which contain emendations but no advertisements. Professor Bond's work on the *Spectator* has shown the interest and importance which attaches to advertisements in periodicals, and Miss Blanchard has included a selection of them in an appendix, as well as a note upon each paper in careful and scholarly terms. Her work will be of great assistance to all who study the critical years 1714-1715 in

which the Stuart House was succeeded upon the throne by the Hanoverian, and in which the Protestant faith and constitutional monarchy were preserved to the English people.

House of Commons,
London.

PETER SMITHERS.¹

Wordsworth's Imagery. A Study in Poetic Fiction. By FLORENCE MARSH. (Yale Studies in English, vol. 121.) New Haven: Yale University Press. 1952. 146 pp. \$ 3.75.

Method and aim of the book under review are apt to provoke some remarks of a rather general nature. The first of these remarks may touch upon a certain type of American scholarly works one encounters with increasing regularity. No one who is at all familiar with what, maybe, represents only a small selection from the annual American contribution to the study of English literature will be willing to belittle the thoroughness and critical insight of most of those works. It seems all the more pity when one has to notice again and again that the authors in question wrote their books with a side-glance at their potential usefulness as textbooks for undergraduate courses. The results of such secondary considerations frequently manifest themselves in a wavering of the intellectual pitch and an awkward burdening of the argument with elementary information. In particular when the study is limited in scope and specialised in its field of investigation — as is the case with Miss Marsh's book — the repeated lengthy surveys of other people's opinions by means of cumbersome foot-notes give the impression of a disproportionate and therefore unnatural comprehensiveness. By their very nature Miss Marsh's essays cannot possibly be meant as an introduction to Wordsworth, and the author could well have assumed her readers to be familiar with the most important recent studies on Wordsworth's poetry.

The second remark is intended to focus on the problem of literary research in the field of imagery. Whether Miss Marsh professes to be solely interested in imagery in terms of symbolism and not in terms of metaphor is immaterial to what — in the reviewer's opinion — constitutes the core of difficulty in studies of this kind. It has become apparent that Caroline Spurgeon's example has incited a great number of scholars to attempt a classification of the imagery of the best-known English poets. Unfortunately such books frequently leave the reader with the feeling that the enumeration of various types of images tells him disappointingly little. It must be said at once that Miss Marsh has definitely progressed several steps. She

¹ Mr Peter Smithers, M. P. for Winchester, is the author of *The Life of Joseph Addison* (Oxford, at the Clarendon Press, 1954).

does not primarily concern herself with the substance-matter of the images, but examines above all the artistic function of certain patterns of symbols, chiefly with regard to the poems of the Great Decade. The inherent weakness of her interpretative method centers in the fact that she completely neglects any artistic development in the use of those symbols. She explicitly repudiates such a course of inquiry by stating, strangely enough, that she is not interested in the development of Wordsworth's mind, but only in imagery as the vehicle of his thought. Are we to infer from this that the development of the poet's mind did not influence his thought, in other words that the image-patterns remained static while his mind developed? It appears to the reviewer that the only fruitful occupation with imagery must express itself in terms of poetic and spiritual development, of artistic integration, or, as the case may be, of distintegration. There is a vast difference between Wordsworth's symbolic landscape in, let us say, 'Guilt and Sorrow' on the one hand and 'Resolution and Independence' on the other. To be sensitive to Wordsworth's developing realisation of how landscape could be used symbolically means to account for the fact that 'Resolution and Independence' is a very powerful poem and 'Guilt and Sorrow' is not. Miss Marsh's distinction between 'dark' and 'light' landscape-imagery is inadequate because these terms do not convey any value-judgment.

Miss Marsh bases her essays on the conception that Wordsworth's imagery is symbolic rather than metaphorical. She is doubtless right in pointing out that the prevalent predilection for metaphysical imagery caused several literary critics of the past few years to measure Wordsworth's poetry by inappropriate standards, and then to dismiss him lightly as falling short of their preconceived expectations. She herself seems willing to concede that the poet's metaphors are too insignificant to control structure. With regard to this point one might of course contend that Wordsworth's metaphors are neither so scanty nor so conventional nor so unobtrusive as to be unworthy of a thorough critical examination, especially if one remembers for instance the role of the growth-, marriage-, and fertility-images in 'The Prelude' or that of the metaphors dealing with artistry and craftsmanship in his later poetry.

In her first essay Miss Marsh outlines a theory of symbolism in order to provide the basis for her subsequent discussion of symbolic patterns in Wordsworth's poetry. From the beginning her argument is somewhat marred by an arbitrary and not clearly defined use of semi-technical terms. What exactly does she, for instance, mean by 'poetry' as distinct from 'language' and 'imagery'?

The following essays deal with a symbolic interpretation of Wordsworth's landscapes — she there traces the patterns of the 'dark' landscape of solitude and suffering, and the 'light' landscape of joy and redeeming love —, with the figures of the child, the young girl, the joyous irresponsible, the suffering old woman and the enduring old man.

Further chapters discuss the artistic function of water-, sound-, and structure-images. With regard to these passages it might have been

advisable to work the words 'symbol' and 'metaphor' harder and more precisely, and perhaps discuss at some length the interrelations between dominating symbol and supporting metaphor.

In a sixth essay Miss Marsh illustrates the alleged failure of the late Wordsworth's image-making capacity by comparing three different poems which contain the image of a man on a mountain-top listening to the sound of the waters below ('Descriptive Sketches'; 'The Prelude'; 'The Excursion'). Finally she attempts a characterisation of Wordsworth's theory of imagery by delineating how the poet's concepts of imagination and fancy led to a departure from the 18th-century philosophy of metaphor.

Basel.

HANS SCHNYDER.

Aesthetics and Language: Essays by W. B. GALLIE [and others]. Edited with an introduction by WILLIAM ELTON. Oxford: Basil Blackwell, 1954. 186 pp. 21s.

This book is a collection of essays by a number of distinguished philosophers on problems of aesthetics, particularly those which may be elucidated through an examination of language, *viz.*, aesthetics from the view-point of 'logical analysis'. It is intended first for 'laymen, both general readers as well as those primarily concerned with the theory and practice of the arts. Secondly, it aims to provide philosophers and their students with a number of pieces that may serve as models of analytical procedure in aesthetics'. (p. 1.) It is likely to appeal more to the second class of readers than the first, for the essays are not easy reading, several overlap in content and one or two are rather wordy — but this is a characteristic of much contemporary philosophical writing in England and America.

The book as a whole presents a reaction against *systems* of aesthetics, idealist, expressionist or any other: indeed the contributors would subscribe to the view that there is no subject 'aesthetics', but only a number of specific problems in art criticism each of which must be dealt with according to its own particular criteria. There are, as Professor Passmore writes in one of the most useful essays, no "'aesthetic properties" common to all good works of art, [but] there is what we might call an aesthetic approach'. (p. 52.) The business of philosophical aesthetics, then, is not to analyse and tabulate general properties which do not exist, nor to build a comprehensive system over and above criticism of the arts: it is, on the contrary, to act as a 'gad-fly' examining the arguments and puzzles of criticism, as Professor Gallie suggests in an illuminating examination of idealist aesthetics. Professor Ryle, in considering several meanings of 'feeling', takes the argument a stage further. Aesthetic judgments, he concludes, are based on an understanding of a convention of values:

We do properly use the phrase 'feel that' in reporting exercises of taste, and we do properly use the verb 'feel' in reporting such things as agitations and tranquillities. But to say that a person feels that something is the case is not to give any answer at all to the questions 'How does he feel?' and 'In what mood is he?' though answers to these questions are often required to explain why judgments in matters of taste or elsewhere are perverted. (p. 72.)

The remaining essays develop various aspects of the argument on similar lines.

Nowhere, however, do the authors make quite clear what the types or groups of arguments that qualify for treatment by the aesthetic approach are, and one can deduce what they have in mind only from the examples they use in illustration. They agree that aesthetics is dreary, dull and woolly, but one of the main reasons for this would seem to be that aesthetics covers different types of problems which, in my view, can be divided in the following way, and which require different treatments. There is philosophical aesthetics — the kind of general system against which they inveigh (*Sense 1*). Secondly, there is what might be called the 'psychology of the recipient' — the kind of aesthetics with which Mr Clive Bell is concerned (*Sense 2*). Thirdly, there is the analysis of the creative act which again is psychological rather than philosophical in character — Croce's aesthetic is partly of this nature (*Sense 3*). Lastly, there is the formal and technical analysis of art criticism.

In view of the severely logical approach in these essays, it is of interest to try to account for the rise of philosophical aesthetics. Aesthetics, we might say, is the philosophy of the arts in general. But in fact aesthetics is particularly connected with the visual arts. We do not commonly talk of an aesthetic of the novel or the symphony; we talk of aesthetics in connection with painting or architecture. That is to say, we are inclined to think of it in terms of those arts where the finished product is least susceptible to rational analysis and is, moreover, presented to us at one given moment. That we are confronted with a picture or sculpture entire and complete also means that we are excluded from any insight into the way the work has come into being — an exclusion we do not feel in the same way in reading a novel or listening to a symphony. In other words, we do not participate in the reconstruction of a painting in the way we recreate the character and situation of a novel. (The notion of recreating a work of art is abhorrent to most of the essayists, but Miss MacDonald who is more concerned with the aesthetics of literature is much more tentative in her arguments against it.) Critics therefore make some attempts to give an account of this essentially non-rational experience, and in trying to account for its impact on a sensitive mind, they are led on to consider it in relation either to the artist or to the observer. This is an activity which is held to be improper by the contributors to this book; but in holding this view it seems to me that they are confusing aesthetics (*Sense 1*) with aesthetics (*Senses 2 & 3*). Furthermore, since 'art-experience' is of an emotional rather than a rational character, it is to be expected that statements

conveying it are unlikely always to be expressed in a form strictly logical; and sentences which would not stand the test of logical analysis might well give us a brilliant *aperçu* of the nature of a work of art. With this the contributors to *Aesthetics and Language* would possibly agree, but their approach leads them constantly to treat critical statements in the same way as one would deal with statements in grammar or logic. Professor Gallie, for instance, in discussing Wordsworth's view that the creative and abstracting processes of the imagination *alter* the object, goes on to say: 'We might therefore be inclined to say: Imagination, as this far described, *falsifies* for the sake of a peculiar kind of pleasure.' (p. 31.) To substitute 'falsify' for 'alter' in this context introduces quite a different scale of values (true/false). Wordsworth is not concerned with questions of truth and falsity: he is interested in accounting for ways of enhancing the emotional impact of poetry. To ask, for instance, whether or not Satan is a fleet is nonsense: to ask whether the comparison of Satan with a fleet increases our understanding of his power as a leader and a character in the context of the poem is relevant.

The criticism of the arts is founded on the understanding of a convention of values, we are told: but the criticism of criticism must be founded, it seems to me, on a similar convention. Miss MacDonald, for example, writing of the way in which critics talk about the artist's 'state of mind' does not seem to be clear as to what critics mean by it. She states:

Certain critics of Shakespeare, for example, describe themselves as trying to discover 'what Shakespeare really meant'; 'what was in his mind'; 'what he was trying to express', etc. The temptation to say this is very understandable since such information might provide an objective standard of interpretation, if not of evaluation ... If one could know the state of mind in which a work was produced one could surely interpret it correctly ... The critic's task is not to write his own or the artist's biography but to explain and evaluate a work of art. (p. 118.)

And again:

What seems to me wrong ... is that critical discussion conducts a factual investigation into the mental processes either of an artist or the members of his audience. For this seems to make criticism just another exercise in empirical, including perhaps clinical, psychology. (pp. 117-118.)

What do we mean by the artist's *state of mind* in this connection? We are not concerned as to whether, when writing *King Lear*, Shakespeare was irritated by an itch on his back or was worried about where he had left his toothpick. *State of mind* is surely a construct of criticism, which will owe something to biography but more to the whole system of ideas and values with which the artist was working at the time. To take what is perhaps a more fruitful example, what was Mallarmé's state of mind when he wrote *Hérodiade*? To answer this question, we might mention the fact of his marriage and the birth of his daughter, but we should lay more stress on what we could deduce from the content of the poetry, e.g. changes of emphasis in the imagery and the content of the subject-matter. We

cannot, of course, *prove* that his state of mind was A or B, and since, as Miss MacDonald points out, our object is to interpret the work of art, the fact that we can make only an approximation is not altogether important so long as we achieve our object. In so far as we talk of the artist's state of mind in terms of his work, it is true that our argument will probably be circular; but in this context critical insight may well count for more than logical proof.

The problem of critical insight comes to the fore in Miss Lake's discussion of Croce and Bell. Bell's view, in particular, that art is significant form seems to be a psychological insight rather than a philosophical generalisation. It is, it seems to me, a convention that this kind of statement in art criticism is generalised, but we should note that Mr Bell himself tells us that he starts from the 'personal experience of a peculiar emotion'. To treat his statement as though it were the conclusion of a syllogism therefore seems somewhat unnecessary and perhaps even a little pretentious. Surely he is offering us a reasonable account of his own sensitive insight, an account of what he considers to be the most important characteristic of works of art?

These points are not made in criticism of these particular essays, for similar points could be made against some of the remaining chapters. While the arguments put forward are always thoroughly stimulating and certainly encourage self-criticism among critics, one cannot but feel that the writers are throwing away the baby with the bath-water. The logical analysis of aesthetic problems would seem to demand a complementary insight into the language and procedure of criticism and the psychology of art: it is precisely this kind of insight that is lacking. The language of criticism becomes frozen and dead in the hands of the logician so that the formulation of some of the problems not infrequently leads to a distortion of the critic's problem, while some of the questions which are discussed seem to be those that philosophers *think* that critics raise. In England, where art criticism and aesthetics occupy a somewhat minor position, the views here expressed will contribute to the *status quo*, but for continental readers these essays will no doubt constitute a challenge. It is to be hoped that there will be a second volume in which, *inter alia*, the linguistic problems involved in literary criticism will find a larger place.

Liverpool.

P. HAVARD-WILLIAMS.

The Tightrope Walkers. Essays on Mannerism in Modern English Literature. By GIORGIO MELCHIORI. Routledge and Kegan Paul. 1956. ix + 269 pp. + Index. 25s.

One of the most fascinating occupations of the general historian is surely the tracing of those ramifications and divisions in human affairs which make

E. S. XXXVII. 1956.

it possible to mark out distinct periods in history. It seems clear that the characteristic style of each period may dominate its political and commercial life as well as its philosophy and its art. But to define such a style with precision, and particularly to determine the extent of its influence in relation to elements neutral or hostile to it, must be a very tricky business indeed. To what extent, to mention only one difficulty, can the socially vocal individual — statesman, divine, scholar, poet — be taken to represent his age as a whole and how do the inarticulate masses fit in?

Historical periods are often defined in terms of stability and instability or balance and unbalance, partly, no doubt, because of the traditional emphasis of historians on military and political matters. Such terms, however valid in certain fields, are dangerous when applied to total periods, especially if it is assumed that a pattern of balance or unbalance in some spheres of life indicates the same pattern in all. Signor Melchiori, choosing balance and unbalance for his key concepts, has not altogether avoided the dangers of sweeping generalisations. His subject is literary style, but he analyses it as part of wholes that do not always cohere. Poetry is a more subjective art than most others, and though always of an age in some respects, it is not always in conformity with the general ethos of its age. Besides, literature has its own history of schools and tendencies, in which the phases of balance and unbalance do not necessarily coincide with corresponding phases in politics or morals or even painting and music. Was the end of Elizabeth's reign less stable than the reign of Charles I? Signor Melchiori suggests yes, since he classes the Euphuism of the former as a style of unbalance and the Baroque of the latter as one of balance. But granting that he is right in his classification of these literary styles, he yet doesn't prove their correspondence to, say, politics and religion in terms of greater or less equilibrium. It should be added that he does not actually divide his periods by dates. Nor is it clear how he could have done so and still find room for his many subdivisions of Euphuism, Mannerism, late Mannerism, early and late Baroque, etc. These subdivisions are somewhat confusing, and the confusion is increased by the use of terms (including 'the Renaissance' as used by the author) which are strictly speaking appropriate to Italian architecture and painting. It is hard to see that much is gained by their application to periods of English literature, though, *pace* Signor Melchiori, there is a good deal to be said for using them analogously and in a general sense.

For the kind of Mannerism which he finds in modern English literature, the author proposes the rather unpleasant-sounding name of 'Funambulism'. The thesis common to the majority of his essays is that the representative modern writers all began as 'funambulists', stylistic tightrope walkers, but have gravitated or are gravitating towards a New Baroque, characterized by a relative balance and symmetry of form. The thesis is an interesting one and is supported by a good deal of sensitive analysis. There is always something captivating about the attempt to draw the profile of our own age and prognosticate for the immediate future, and Signor Melchiori

is persuasive, though not entirely convincing. He clings a trifle too tenaciously, perhaps, to his belief in an alternating rhythm of periods of balance and unbalance, without allowing sufficiently for the fact that a period of unbalance may quite conceivably be followed by one of greater unbalance or *vice versa*. And as for the funambulist period itself, which the author identifies mainly with the 30's and 40's of the present century, there is neither a very close contemporaneity nor a very striking similarity between such writers as T. S. Eliot and Dylan Thomas. To bring them in line, the author explains that the mannerism of the one is classicistic and that of the other romantic, but this seems to be begging the question. A later age, of course, may corroborate Signor Melchiori's thesis, but it may also choose quite different emphases in viewing our time. Will it agree, we may wonder, that 'hardly any period in history has been so acutely conscious of its own unsettledness as the one from the end of the first world war to the present day?' Similar things have been said quite often in earlier generations.

Some of the essays collected in Signor Melchiori's book are only indirect contributions to the central thesis, being mainly concerned with literary influences. 'Joyce and the Tradition of the Novel' is on safe ground in demonstrating Joyce's debt to Fielding, Sterne and Smollett, but strangely overlooks the survival of the eccentric techniques of these writers throughout the nineteenth century and maintains that *Ulysses* resumes a broken eighteenth-century tradition. *The Pickwick Papers*, *Jeames' Diary* (contributed by Thackeray to *Punch*), *Sartor Resartus* and *Alice in Wonderland* are only some of the titles that confute this view. Another link is Meredith, from whom Joyce borrowed the definition of the 'sentimentalist' quoted in Stephen Dedalus' telegram to Buck Mulligan. An interesting study in this connection is 'A Comic Principle in Sterne-Meredith-Joyce' by Prof. Lawrance Thompson (mimeographed by The British Institute in the University of Oslo, 1954). Incidentally, the interesting examples of mannerism pointed out by Signor Melchiori himself in eighteenth-century fiction show that instability of literary form frequently occurred in a generally stable century, just as the examples just mentioned from the early Victorian age may be regarded as contradictions of the 'Biedermeier' dominance in literature.

The search for literary influences, partly inspired as it appears by admiration of *The Road to Xanadu*, has taken Signor Melchiori quite far afield, and enabled him to draw on extensive reading and on a critical ingenuity which at times is exciting and at other times strained. Some of his discoveries of influences seem to hinge on the identity of single words together with a general similarity of atmosphere, as when the words 'confusions' and 'adulterated' in T. S. Eliot's *Gerontion* send him back to Montaigne's *Apologie of Raymond Sebond*. All words are naturally full of echoes, in fact echoes constitute their meaning. And nowhere are coincidences probably more frequent than in verbal parallels, and more easily mistaken for influences. Only some of them are really important,

even where direct influences are concerned. Among these the *Cymbeline* echoes and the reminiscences from Lawrence and Joyce discovered and analysed by Signor Melchiori in *The Waste Land* are of major interest, and the same may be said of his demonstration of T. S. Eliot's influence in the work of Henry Green.

On the whole, Signor Melchiori is at his best, and it is an impressive best, when not too much concerned with general theses, but when simply analysing and comparing items of his reading. He is illuminating on Henry Green and on Dylan Thomas and in the comparisons of Thomas with Donne, Blake, Hopkins, Joyce and Eliot. His analysis of the dove imagery in *Into her lying down head* and *Little Gidding* is a good example of his comparative method. The comparison of the drama of Christopher Fry with that of T. S. Eliot is also skilful, though some readers may think Signor Melchiori's belittlement of Mr. Fry as a dramatist somewhat too insistent. In the work of Mr. Eliot he has traced significant internal connections. There is undoubtedly a partial resumption of the theme of *Sweeney Agonistes* in *The Cocktail Party* — just as there was in *The Family Reunion*. It seems, however, that the author goes a little astray in interpreting Sweeney as a man who is simply more sensitive and conscious than most people. The present reviewer has Mr. Eliot's assurance that Sweeney was meant as a kind of god. Sir Henry Harcourt-Reilly, too, is something more than a human being, and it would have been interesting to see the parallel of Sweeney-Harcourt-Reilly elaborated in this light. The presence of Greek heroes and demi-gods in the background might have made Signor Melchiori less confident in stressing the Christian orthodoxy of Mr. Eliot's poetic inspiration. Harcourt-Reilly's injunction 'Work out your salvation with diligence' has not merely 'Christian implications', but is actually a quotation of the last words of the Buddha.

On the whole, *The Tightrope Walkers* is a book that will open doors of perception, especially if read selectively. The wrapper is right in subtitling it 'Essays on Mannerism...'. It is as essays that it should be treated and enjoyed. As for readability, occasional lapses like 'sequence' for 'sequel' and a wayward use of such words as 'instead' and 'though', are not enough to mar the general smoothness and clarity of the author's style.

Oslo.

KRISTIAN SMIDT.

Modern Fiction Studies: a Critical Quarterly published by the Modern Fiction Club of Purdue University. Room 108, University Hall, Purdue University, Lafayette, Indiana, U.S.A. Volume 1, nos. 1-4. (February - November 1955.)

European students of English literature probably keep abreast with, plough through, sieve through and barrel up the eternal fruits of American periodical

cal literature with a mixture of awe, pleasure and the profound hope that there will be no new journals for some time. America has practically the monopoly now that English journals of this kind seem to die off or appear with widening irregularity. But with grants, pockets and time being drained away by so much print already, to note the arrival of another periodical may produce only a gesture of dismay, especially at this time of the relapse of Ford generosity. The fact remains that good criticism in our field comes mainly from the States. *Modern Fiction Studies* has advantages. Modestly but clearly stencilled on single sides of forty-five quarto sheets, it only costs one dollar a year. It is 'devoted to criticism, scholarship, and bibliography of American, English and European fiction since about 1880' — the date is no corset but stretches to include Sterne and Stendhal, if the right articles turn up.

No. 1 is Conrad's: the articles are tepid, but the checklist of criticism is invaluable (this is to be a serial feature). No. 2 is on 'Time' in novels, and Edward Stone's article linking Einstein with fiction is admirable. No. 3 is Hemingway's, with a good essay by Melvin Backman and another excellent checklist of criticism. No. 4 is a general issue with a long and provoking article on 'The Great Gatsby' by R. W. Stallman (perhaps the only contributor at all well-known to Europeans). The contributors are American university teachers, at least so far, and therefore reflect the condition of post-New Criticism pluralism. The editor asks for 'articles which are analytical or interpretative in nature and less than 4500 words in length'. The result is good general stuff with, in my opinion, few insights — but the level of academic writing is high, stressing mythical form in fiction, in terms like 'old primitive truth', rather than the qualities of prose style and felt life in the events. Psychological symbol and autobiographical data are preferred.

'News Letters' in the May and November issues supply some pointed facts about the conditions of periodical publishing of this kind in the States. But the editors congratulate themselves on beginning with a subscription of four hundred (including forty libraries) and reaching, by no. 4, seven hundred (over one hundred libraries). They also circulated an inquiry: What writers would you like to see covered by special numbers? The top chosen seven were, first Faulkner and Kafka, then Graham Greene, Hemingway, James, and Lawrence. Bottom of the list came writers like Bernanos, Wyndham Lewis, Pratolini and Svevo. Maugham and Galsworthy do not appear. *Plus ça change ... ?*

In all, I found these numbers a representative collection of American standard criticism, and therefore worth-while, and, to a European, revealing about English school preoccupations over there.

Current Literature, 1955

I. Prose and Poetry

The year under review has been one of the most barren that have been experienced for a very long time so far as original creative literature is concerned. No new play of any note has been produced, and in the field of the novel one looks in vain for any work that is likely to be long remembered. Graham Greene's *The Quiet American* (Heinemann, 13/6), with its scene set in Indo-China at the beginning of the war between France and the Vietminh, is disappointing. Atmosphere and local colour are well created and well sustained and the rather irrelevant introduction of religious dogma which is so characteristic of Mr Greene's earlier novels is here absent. But the central character and the basis of the plot are alike unconvincing. The moral thesis, that idealism and good intentions without the vision supplied by experience and realism are not enough — that in fact they often produce a worse evil than that they seek to cure, is perhaps unassailable; it is certainly relevant to the age in which we live. But a sound thesis does not of itself make a good novel. Mr Greene is one of the major writers of our generation, but the present work will scarcely bear comparison with those on which his prestige and his reputation have been established.

The same might be said of Ivy Compton-Burnett's *Mother and Son* (Gollancz, 12/6). It has all the brilliance of dialogue, all the character variety, all the vivacity, all the minuteness of observation that one has come to associate with Miss Compton-Burnett's writing; and it is not without its sardonic humour. But the plot (if plot it can be called) is tiresomely complex. The general atmosphere is less sombre than that of some of the earlier novels of this writer, though the child characters are just as precocious and just as cynically critical of their elders; but having read the work one is left with an impression of fragmentation lacking alike in depth and in light and shade. Miss Compton-Burnett has a style and technique all her own through which in the past she has created several memorable novels; but one wonders whether by constant repetition she has exhausted its possibilities. It almost seems that she has.

Any work by Aldous Huxley is worthy of mention, if only because of the place its author occupies in the contemporary world of letters, but *The Genius and the Goddess* (Chatto & Windus, 7/6), a short novel involving only five characters, is of no great significance. The cynicism and the bitterness of the earlier satires has disappeared (though perhaps only temporarily) but with them has also gone much of Huxley's forcefulness as well as his searching, penetrative revelation of human motive and social behaviour. Much more important is the appearance in Penguin Books of ten volumes of his earlier works, including *Crome Yellow*, *Antic Hay*, *Brave New World* and *Eyeless in Gaza*. And while we are speaking

of Penguins we might notice also the addition to that series of E. M. Forster's *A Room with a View* and William Faulkner's *The Unvanquished*, each obtainable for the modest price of half a crown. What a debt do we owe to Penguin Books for their ever-lengthening list of the more memorable works by the more notable of the moderns!

Of all our contemporaries (though now perhaps no longer 'modern') the most lovable, charming and attractive is Walter de la Mare. Over eighty years of age as he is, he can still enchant and appeal to our hearts as no other living writer can; and for proof of this one has only to go to his recently published collection *A Beginning, and Other Short Stories* (Faber, 12/6). They are a varied assortment, but there is not one that we should not wish to read and read again. Here is all the fantasy, the mystical sense of the beyond, the delicacy of language and feeling, the sense of awe and wonder, the bizarre, the strange and the beautiful that we have come to associate with Mr de la Mare's work whether in verse or in prose. A quiet pensiveness and a child-like simplicity, mingled with the wisdom of maturity which sees beyond the temporal to the eternal, are the keynotes of this collection, which breathes an air of calmness, serenity and assurance in the face of life's many-sided mystery. May its author live to give us more of its kind.¹

This work of Mr de la Mare's is one of the few books published during the year that can be acclaimed as a literary triumph. Another, if we may stray away from the path of fiction on to that of memoirs and recollection, is *Over the Bridge, An Essay in Autobiography* (Heinemann, 18/-), in which Richard Church tells the story of his life up to the age of seventeen — first in the lower middle-class London suburb of Battersea, then in Dulwich, from which latter place he was able to go on cycle rides into the adjoining countryside of Kent and Surrey where he made those early contacts with nature and the rural scene which were later to be the chief inspiration of his poetry. But the book is much more than the mere life-story of its author during the formative years of his youth; it is a piece of original, creative writing and as such stands in the same class as the autobiographical volumes of Sir Osbert Sitwell and Siegfried Sassoon's *Memoirs of A Fox-Hunting Man*. Characterised by the imaginative insight of the poet, it is written in a direct, simple yet flawless prose style and contains memorable character sketches of his parents, his grandparents, his schoolmasters and his early friends; and it is not without its touches of humour. Who, having once read it, can ever forget the old grandfather's story of how as a boy he and two or three friends pelted Thomas Carlyle, the sage of Chelsea and the literary idol of London, with the pickled onions which they had been sent out to buy for supper, and how the irate old gentleman hurriedly retreated into Cheyne Row shaking his stick and muttering imprecations at the young urchins? Wordsworth gave to his autobiographical poem *The Prelude* the sub-title 'The Growth of a Poet's

¹ He died on June 22, 1956, some months after this was written.

Mind'. It would not be inappropriate to apply the same to Mr Church's work.

Worthy of notice too is *Thomas Hardy's Notebooks and Some Letters from Julia Augusta Martin* (Hogarth Press, 10/6), in which Miss Evelyn Hardy, whose study of the novelist was noted in an earlier survey in these pages, prints for the first time two out of three notebooks kept by Hardy between the years 1867 and 1927. The third, which Miss Hardy calls 'The Trumpet Major Notebook' because it contains mainly entries concerning the effect of the Napoleonic war on southern England, is in the Dorset County Museum. These notebooks are not in any sense diaries. Rather they are a series of odd jottings and observations on local events and customs, trivial family matters, stray memories of the writer's childhood, and occasionally his reflections upon life, art, literature and religion. So far as Hardy is concerned they are not particularly revealing either of biographical facts or of his character, but they do shed light upon the sources of some of the material he used in his novels. The letters are a different matter. Mrs Martin was the Lady of the Manor at Stinsford when Hardy was a small child and from these letters, written in her later life, we gather that it was at her knee that Hardy first learnt to read. By the time he had become famous she was an old woman and reduced to poverty, but she always remembered her young pupil with pride and he, it seems, retained a great veneration for her, though much as she pressed him he avoided an actual meeting with her after so many years. He was always ready, however, to respond to her appeals for the few charities which, with her now slender means, she tried to support and encourage. A debt of gratitude is due to Miss Hardy for making available these footnotes to the Wessex Novels and for her interesting annotations to them.

Along with Miss Hardy's collection may also be mentioned *Thomas Hardy. A Bibliographical Study* by Richard Little Purdy (O.U.P. 50/-), which actually appeared in 1954 but has only recently come to hand. It perhaps belongs to the survey of criticism and biography, which is to follow, rather than to the present one, but it really fits into neither category very conveniently, so it is placed here because of the kinship of subject matter. It is a very full, meticulous and scholarly piece of work, which goes far beyond the conventional limits of bibliography, giving interesting details about the composition and publication of the various books and including a vast quantity of manuscript material. Where verse is concerned not only are the contents of each volume given but relevant bibliographical notes on the individual poems are added. Professor Purdy divides his work into three main sections: Editiones Principes, Collected Editions, and Uncollected Contributions to Books, Periodicals and Newspapers. Then there are six appendices, viz. (i) a calendar of letters that passed between Hardy and William Tinsley, the publisher, between 1869 and 1875; (ii) six letters written by Sir Leslie Stephen as editor of the *Cornhill Magazine* relating to *Far from the Madding Crowd*; (iii) a note on Tillotson & Son and their newspaper fiction bureau; (iv) a note on the

Honourable Mrs Arthur Henniker and her friendship with Hardy; (v) a note on the privately printed pamphlets of Clement Shorter and Mrs Hardy, and (vi) a note on the Hardy Players, with a list of their performances. The book is fully indexed and there are several illustrations, principally of Hardy manuscripts. A vast amount of patient research and labour has obviously gone into the making of this volume which we have no doubt will come to rank as a standard work on its subject.

Not a great deal of new poetry has appeared, though we may note Sir Herbert Read's *Moon's Farm and Other Poems* (Faber, 10/6) and W. H. Auden's *The Shield of Achilles* (Faber, 10/6), the latter a thoughtful and restrained commentary on the social characteristics of the modern age, the former (which takes its title from a long poem which forms the principal part of its contents) a record of emotion and feeling expressed through vivid, concrete visual imagery, while there is also Lord Gorrell's *Not for an Hour and Other New Poems* (Murray, 10/6). Most of the pieces in this have appeared before in periodicals but are collected together here for the first time. The themes of which the poet treats are the eternal ones of love, hope, joy, death, friendship, nature and human life and values. His diction is simple but carefully chosen and his verses are characterised by controlled but deep-felt emotion and a quiet religious faith. It is essentially a personal volume, and yet, as with all real poetry, the personal merges into the universal and the experience of the poet with the experience of mankind. His is the voice of a generation that has known loss, despair and disillusion but can rise above them to think on the things that are lovely and of good report.

More important than new verse are several collections of or selections from the works of recent and contemporary writers. In *Collected Poems, 1928-1953* (Faber, 15/-) Stephen Spender has brought together all the verses written over the last twenty-five years which he considers most characteristic of his work and by which he would wish to be remembered. He has taken great pains with the selection, having spent several months, as he tells us in the introduction, reconsidering the pieces included and in many cases re-experiencing them. Some have been revised (but not drastically), all the well-known anthology pieces have been included, and in general the aim has been to arrange the verses in such a way as to relate them to the autobiographical development from which they sprang. The result is what the poet himself calls 'a weeded though not a tidied-up or altered garden'. In course of time, no doubt, as Mr. Spender produces more poetry, this volume will be superseded, but meanwhile it stands as a monument to his work and achievement over a quarter of a century.

Penguin Books have published *Selected Poems of Robert Frost* with an Introduction by C. Day Lewis (price 3/6): and then there is also G. M. Trevelyan's *Selected Poems of George Meredith* (Longmans, 15/-), which includes about two-thirds of all Meredith's verse, that which has been omitted consisting mainly of juvenilia and a few rather obscure later pieces

which the editor feels are not really characteristic of their author. An early version of *Love in the Valley* is printed as an appendix and there is an interesting and discerning introductory essay which is in effect an expansion of and a supplement to that on 'Meredith as a Poet' included in Dr. Trevelyan's earlier volume *A Layman's Love of Letters*. Meredith's verse is not widely read today. If Dr. Trevelyan's selection reawakens an interest in it it will have achieved its object. Certainly the reader who wishes to know more of it than the little he can get from anthologies will find here all he needs.

The only two names to record in the obituary are those of Horace Annesley Vachell (d. Jan. 10) and Esther Meynell (d. Feb. 4). Vachell's best-known works belonged to the early part of the present century though during the past year or so he had published several delightful volumes of memoirs and reminiscences. Mrs Meynell, a member of a talented literary family, was known principally as a writer on rural and domestic life in the south of England (and especially in her beloved Sussex), though she had also made excursions into biography.

Sheffield.

FREDERICK T. WOOD.

Points of Modern English Syntax

(Continued from the April number)

93. Both the simple and the compound personal pronouns in stressed *-self* are used in groups with a noun or another pronoun: *you and him(self)* — *no one but you(rself)* — *other people besides me (or myself)* — *her father and she (or, herself)*, etc. The difference is twofold:

A. Groups of the type *my brother and I*, *his school and he* look upon the two members as separate and distinct individual ideas, whereas the same groups with the compound pronouns express a close connexion between the members, suggesting that they are the source of the same activity, undergo the same fate, have something in common, etc. This explains why the compound pronouns are not used in cases like *John and I (or me) are sure to quarrel when we meet*; *His sister and he are sworn enemies*.

B. When both constructions are possible 'the plain personal pronouns denote the person in question as seen by another, the reflexives as seen by himself. *There is no one but you qualified to do the job* presents the situation as the speaker sees it; *there is no one but yourself* etc. presents it as the speaker wishes the person so denominated to see it. Similarly *There were only a dozen people there besides me* presents the situation objectively — *me* is the way John Smith (let us say) has of referring to

himself when he wishes another to visualize him in a particular situation. *There were only a dozen people there besides myself* presents it from the speaker's own point of view; *myself* represents John Smith as he appears in John Smith's own mind when he looks back at the situation' (Dr. Wood).

It would be an impertinence to try and improve upon Dr. Wood's admirably lucid and convincing statement, but putting his argument in a nutshell, we may say that groups of the type *my brother and I, no one but you* are objective in meaning, while *my brother and myself, no one but yourself* are subjective.

In the first sentence quoted under a., hence, the old woman uses *my brother and I* because the two children are not represented as the source of one activity; being in the same place with another person is in itself only a very loose sort of connexion. Beside, as older people telling a story to young children will instinctively do, she puts herself in the place of her young listener. Just as the latter would say *your brother and you*, the narrator uses *my brother and I* (objective point of view). The second sentence has *his school and he* because the two ideas are thought of as disparate; not in conjunction with each other.

The first sentence under b., on the other hand, looks upon the children as undergoing the same fate, as being sent away together, besides putting the statement subjectively. The last quotation, finally, presents an interesting case. The first thing to observe is that we have to do with indirect style. The speaker has said or thought to himself 'that the lady and myself form one group, exclusively our own, is enough', using *myself* because of the close connexion between the two, the exclusion of the outer world ('exclusively our own'), and the naturally subjective view he takes of the situation. The retention of *himself* in the reported style of the quotation shows that the author sees the person in question as the latter sees himself.

XXXII

94. a. Well, I did not try Dr. Quackenbos's method. All our patients in the hospitals at *that* time used to get chloral and paraldehyde by the bucket; and since the drugs left distinct after-effects, the patients would refuse to take them. At *the* time I thought the doctor's method was sheer quackery, and I could see why people looked upon him with a certain amount of suspicion. But this was not justified. Dr. Quackenbos did the best he could, and in fact, was something of a pioneer. Like Boris Sidis, Morton Prince and other men of *that* period, he was groping for some means of helping the patient. A. A. Brill, M.D., *Lectures on Psychoanalytic Psychiatry*, I, p. 8. (Vintage Books).

b. When I began to study psychiatry in 1903, the most advanced work was that of Kraepelin. I always like to talk about the status of psychiatry in New York State during those years because I believe that modern American psychiatry started right here and gradually spread to the rest of the country. At *that* time, Kraepelin's name shone resplendently throughout the world. *Ib.* I. p. 3.

c. Dr. Adolf Meyer, who had only recently come to the New York Institute, began to acquaint us with everything that was new in psychiatry at *that* time..... He started by giving us abstracts of Kraepelin, Ziehen, Wernicke, and the other psychiatrists active at *that* time. *Ib.*, I. p. 3.

- d. Few if any, psychoneurotics were to be found in the hospital at *that* time. *Ib.*, p. 7.
- e. In 1909, Freud and Jung were invited to lecture at Clark University in the United States. The trip, which they made together, gave them an opportunity to become more fully acquainted with one another. They analyzed each other's dreams and discussed their common interests at great length. The exchanges that took place then seem to have had a great effect on Jung, and he appears to have felt then that there were weaknesses in Freud's position that he would never be able to accept. It was at *that* time that he began to question and study Freud in a more critical spirit, but without making any formal break.

.....

The turning point in Jung's development seems to have been his return from his trip to America in 1909. He felt convinced then that he had caught sight of basic weaknesses in Freud's approach. At *this* time, also, Jung seems to have undergone a period of personal uncertainty and intellectual doubt resulting from the fact that he had to withdraw the reliance he had begun to place in Freud. Ira Progoff, Ph.D., *Jung's Psychology and Its Social Meaning*, p. 26 (Evergreen Edition).

Define the difference between *at the time*, *at that time* and *at this time*.

95. a. Light one of these flares about the time *that* I get back into camp. R. J. McGregor, *The Laughing Raider*, ch. XV.

By the time *that* Wildevre reached her name the blankness with which he had read the first half of the letter, intensified to mortification. Hardy, *Return of the Native* II, ch. 7, p. 187.

At the time *that* Eustacia was listening to the rickmakers' conversation on Clym's return, Thomasin was climbing into the loft over her aunt's fuel-house. *Ib.*, p. 133, ch. 2.

By the time *that* the Roman came to Britain, life had become more localized and more complicated. Salzman, *English Life in the Middle Ages*, p. 37.

During the period *that* he (scil. Harrison) was writing his third book the man of genius introduced Harrison to a critic. Galsworthy, *Caravan*, p. 420.

b. He touched briefly and lightly upon his own career with the Club; the inspiring days *when* he helped to found it. Sherriff, *That Fortnight in September*.

They (scil. the words 'madness', 'lunatic' etc.) have acquired this emotional flavour from the time *when* such a constellation of feelings was almost universal among sane people towards those less fortunate than themselves. Stafford-Clark, *Psychiatry To-Day*, p. 10 (Pelican).

When do we find *the time that*, and when *the time when*?

Answers and comments may be sent to

Frans Halsstraat 21,
Haarlem (Holland).

P. A. ERADES.

Brief Mention

Troilus en Criseyde. Gedicht door GEOFFREY CHAUCER omstreeks 1385 en nu vertaald door ADRIAAN J. BARNOUW. Haarlem: H. D. Tjeenk Willink & Zoon. 1955. xvi + 304 pp. Cloth f 12.50.

Nearly forty years ago I heard Dr Barnouw read his inimitable translation of the *Nonnes Preestes Tale* to the English Students' Club at Amsterdam. In 1930—1933 he published

the complete *Canterbury Tales* in a version with just enough archaic flavour to remind us that these marvellous stories were written *en plein moyen âge*. At that time he held the Queen Wilhelmina Chair of Dutch Language and Literature at Columbia University, New York, where he continues to live after his retirement. That his love of Chaucer is undiminished appears from his rendering of *Troilus and Criseyde*, of which the Preface is signed 'Oudejaarsdag (New Year's Eve) 1953'. The translation shows the same virtuosity, the same flair for the terse and racy equivalent, the same occasional heightening of the colloquial element. It is clear from every page that the translator has enjoyed his work, and the reader, whether he knows the original or not, cannot help sharing his enjoyment. May Chaucer's courtly romance in its new garb win many new admirers in Holland and Flanders and wherever the Dutch language is understood and fine poetry appreciated. — Z.

¹ An abridged edition appeared in the series 'Prisma Boeken', Uitgeverij Het Spectrum, Utrecht/Antwerpen, in 1954.

Algemene Aspecten van de Grote Cultuurtalen. Vijf lezingen, gehouden door: Prof. Dr. K. HEEROMA, Prof. Dr. C. B. VAN HAERINGEN, Dr. C. SOETEMAN, P. A. ERADES, Prof. Dr. L. GESCHIERE. Den Haag: Servire. 1956. 170 pp. Cloth f 7.90.

These lectures, delivered in the *School voor Taal en Letterkunde* at The Hague, purport to deal with general aspects of Dutch, French, English and German, though the terms of reference are observed with varying degrees of strictness. The series is opened by an evaluation of the Latin heritage by Professor Heeroma, which would have cut no mean figure as a chapter in a history of European civilisation. Much less above the average are the lectures on French and German, the former outlining the development from individual liberty to strict convention and back to greater freedom of expression through which literary French has passed since the 16th and 17th centuries, the latter a summary of familiar facts concerning the evolution of the German *Schriftsprache* and the relation between the standard language and the regional dialects. 'Fantomen in de Engelse Grammatika', by P. A. Erades, bears only indirectly on the general aspects of the English language, being essentially a re-statement of the grammatical tenets of Kruisinga's last phase: that modern English has no passive, no infinitive, no gerund, etc.

The most valuable contribution (though it must have made a very long lecture) is Professor Van Haeringen's essay on the position of Dutch between German and English.¹ He considers the 'middle' position of Dutch from the points of view of sound and spelling, vocabulary, historical development, the noun (gender, case, number), the adjective, the adverb, the pronouns, the numerals, the verb, word-formation, and syntax. His conclusion is that grammatically Dutch is closer to English, lexicologically to German. Perhaps he underestimates the idiosyncrasy of English syntax²; but in the main his view is undoubtedly correct. The essay can be strongly recommended to students of Dutch, English and German. — Z.

¹ This has also been published separately.

² See my article: 'Is English a Germanic Language?' in the June number of *The Durham University Journal*. — It should also be pointed out that what Prof. v. H. says about the 'loose' articulation of English applies to the vowels only, not to the consonants.

English Language Teaching. Volume X, Number 1. October-December 1955. Published by The British Council, 65 Davies Street, London, W 1. Annual Subscription 4s. including postage.

English Language Teaching is a valuable help to the foreign teacher and learner of English. Its contents are also frequently useful to the scientific student of the living language, though in this respect it does not compare with such a record of linguistic usage as *American Speech*, to which, indeed, there is no equivalent in Britain. In the current issue attention may be drawn to an article on 'Verb-Adverb Combinations: The Position of the Adverb', by Frederick T. Wood. — Z.

Books Received

1954

The Formation of the Phillipp's Library up to the Year 1840. By A. N. L. MUMBY. (Phillips Studies No. 3.) Cambridge University Press. xi + 177 pp. 18/— net.

1955

Poetry and Prose of the Anglo-Saxons. A Text-Book. With Introductions, Translations, Bibliography, and an Old English Etymological Dictionary by M. LEHNERT. Berlin: VEB Deutscher Verlag der Wissenschaften. xv + 173 pp. DM 15.30.

Das Pronomen beim Imperativ im Alt- und Mittenglischen. Von K. SUTER. (Diss. Zürich.) Aarau: Buchdruckerei H. R. Sauerländer & Co. 166 pp.

Animal Poetry in French and English Literature and the Greek Tradition. By A. L. SELLS. Bloomington: Indiana University Press. xxxiv + 329 pp. Price \$ 5.00.

The Golden Mirror. Studies in Chaucer's Descriptive Technique and its Literary Background. By CLAES SCHAAR. (Skrifter udgivna av Kungl. Humanistiska Vetenskaps-samfundet i Lund. LIV.) Lund: C. W. K. Gleerup. Kr. 50.—.

The Student's Anthology of English Literature. Edited by M. POIRIER. Volume II: *The Renaissance (1578 - 1625)*. IAC: Les Editions de Lyon. 544 pp.

The Poetry of Meditation. By L. L. MARTZ. (Yale Studies in English, Vol. 125.) Second Printing. New Haven: Yale University Press. xiv + 375 pp. Price \$ 5.00.

Shakespeare Survey 8. Edited by ALLARDYCE NICOLL. Cambridge, at the University Press. viii + 172 pp. 18s. net.

Clarences Traum und Ermordung. (Shakespeare: Richard III 1, 4). Von W. CLEMEN. (Sitzungsberichte der Bayerischen Akademie der Wissenschaften, Phil. - Hist. - Klasse, Jahrgang 1955, Heft 5.) München. 46 pp. DM 4.50.

Lehnprägungen in der deutschen Empfindsamkeit des 18. Jahrhunderts. Von E. ERÄMETSÄ. (Annales Academiae Scientiarum Fennicae. Ser. B, Tom. 98, 1.) Helsinki: Suomalainen Tiedeakatemia. 136 pp. Price 500 mk.

L'Idée Romantique de la Poésie en Angleterre. Etudes sur la théorie de la poésie chez Coleridge, Wordsworth, Keats and Shelley. Par A. GERARD. (Bibliothèque de la Faculté de Philosophie et Lettres de l'Université de Liège — Fascicule CXXXVI.) Paris: Société d'Édition "Les Belles Lettres". [Received 1956.] 416 pp. Fr. 1000.—.

Studies in Memory of John Jay Parry. By Members of the English Department of the University of Illinois. Urbana, Illinois. 223 pp.

The Gift of Language. By M. SCHLAUCH. (Formerly [1942] entitled *The Gift of Tongues.*) New York: Dover Publications, Inc. viii + 342 pp. Price \$ 3.50 cloth, \$ 1.75 paper.

Englisch-Deutsches Wörterbuch. Herausgegeben von G. WAHRIG. Leipzig: VEB Bibliographisches Institut. xii + 784 pp. DM 10.80.

1956

Irland im deutschen und abendländischen Sakralraum. Zugleich ein Ausblick auf St. Brandan und die zweite Kolumbusreise. Von G. SCHREIBER. (Arbeitsgemeinschaft für Forschung des Landes Nordrhein-Westfalen. Geisteswissenschaften, Heft 9, Abhandlung.) Köln und Opladen: Westdeutscher Verlag. 120 pp. DM 9.—.

Poetry and Prose of the Anglo-Saxons. Dictionary. By M. LEHNERT. Berlin: VEB Deutscher Verlag der Wissenschaften. 247 pp.

The Durham Proverbs. An Eleventh Century Collection of Anglo-Saxon Proverbs from Durham Cathedral MS. B. III. 32 by O. ARNGART. (Lunds Universitets Arsskrift. N. F. Avd. 1. Bd. 52. Nr. 2.) Lund: C. W. K. Gleerup. 24 pp. and facsimile.

Middle English Dictionary. HANS KURATH Editor, SHERMAN M. KUHN Associate Editor. Part A. I. University of Michigan Press, Ann Arbor, Michigan, U.S.A. 124 pp. Price \$ 3.00.

RICHARD LAVYNHAM, O. CARM. *A Litil Trefys.* Edited by J. W. W. M. VAN ZUTPHEN. Rome: Institutum Carmelitanum. c + 134 pp. Nijmegen Diss.

The Thought and Culture of the English Renaissance. An Anthology of Tudor Prose 1481 - 1555. Edited by E. M. NUGENT with introductions by a number of scholars. Cambridge University Press. xix + 703 pp. Price 37s. 6d. net.

Doctrine for the Lady of the Renaissance. By RUTH KELSO. University of Illinois Press. Urbana. ix + 475 pp. Price \$ 6.50.

Logic and Rhetoric in England 1500 - 1700. By W. S. HOWELL. Princeton, N. J.: Princeton University Press. vii + 411 pp. \$ 6.00.

Anglo-Spanish Relations in Tudor Literature. By G. UNGERER. (Swiss Studies in English, 38. Band.) Bern: A. G. Francke Verlag. 231 pp. Sw. Fr. 16.—.

New Readings in Shakespeare. By C. J. Sisson. Volume I: Introduction; The Comedies; Poems. viii + 218 pp. Vol. II: The Histories; The Tragedies. vi + 300 pp. (Shakespeare Problems Series. General Editor: J. D. WILSON. VIII.) Cambridge University Press. 45s. net the set.

Shakespeare's Early Contemporaries. The Background of the Harvey-Nashe Polemic and *Love's Labour's Lost.* By W. SCHRICKX. Antwerpen: De Nederlandsche Boekhandel. viii + 291 pp. B. Fr. 250.—.

The Structural Problem in Shakespeare's Henry the Fourth. By H. JENKINS. London: Methuen. 28 pp. 2s. 6d. net.

Hamlet. Geschichtssubstanzen zwischen Rohstoff und Endform des Gedichts. Von F. W. SCHULZE. Halle (Saale), VEB Max Niemeyer Verlag. 206 pp. DM 8.90.

Form and Meaning in Drama. A Study of Six Greek Plays and of *Hamlet.* By H. D. F. KITTO. London: Methuen & Co. 341 pp. Price 30s. net.

Magic in the Web. Action and Language in *Othello.* By R. B. HEILMAN. Lexington: University of Kentucky Press. 298 pp. Price \$ 5.00.

The Pinder of Wakefield. Edited by E. A. HORSMAN. (English Reprint Series, No. 12.) Liverpool University Press. xii + 112 pp. 6s. net.

Die Kunstformen des Barockzeitalters. Vierzehn Vorträge herausg. von RUDOLF STAMM. (Sammlung Dalp 82.) Bern: Francke Verlag. 446 pp. Sw. Fr. 13.80.

A Century of English Farce. A Study of Farce and Low Comedy in the English Theatre from the Restoration to the Middle of the Eighteenth Century. By L. HUGHES. Princeton, N. J.: Princeton University Press. vi + 307 pp. Price \$ 5.00.

JONATHAN SWIFT. *An Enquiry into the Behavior of the Queen's Last Ministry.* Edited by I. EHRENPREIS. (Indiana University Publications, Humanities Series No. 36.) Bloomington: Indiana University Press. xliii + 109 pp.

Hymns as Poetry. An Anthology compiled by T. INGRAM and D. NEWTON. London: Constable. xiii + 315 pp. Price 25s. net.

James Douglas on English Pronunciation c. 1740. By B. HOLMBERG. (Lund Studies in English XXVI.) Lund: C. W. K. Gleerup. 354 pp. Sw. cr. 26.—.

J. J. Rousseau en Angleterre à l'Epoque Romantique. Les Ecrits Autobiographiques et la Légende. Par J. VOISINE. (Etudes de Littérature Etrangère et Comparée.) Paris: Didier. x + 482 pp.

Verse Drama since 1800. By J. C. TREWIN. (Reader's Guides, Second Series 8.) Published for the National Book League at the University Press, Cambridge. 27 pp. 2/6 net.

George Borrow (1803-1881). *Vagabond Polyglotte — Agent Biblique — Ecrivain.* Par R. FRECHET. (Collection des "Etudes Anglaises".) Paris: Didier. 378 pp. Price ?.

The Hero in Eclipse in Victorian Fiction. By MARIO PRAZ. Translation from the Italian by Angus Davidson. Oxford University Press. 478 pp. Price 45s. net.

The Victorian Poets. A Guide to Research. Edited by F. E. FAVERTY. Harvard University Press. 292 pp. Price \$ 5.00.

Ruskin's Scottish Heritage. By H. G. VILJOEN. Urbana: University of Illinois Press. 284 pp. Price \$ 3.75.

Deutschland in der Sicht von D. H. Lawrence und T. S. Eliot. Eine Studie zum anglo-amerikanischen Deutschlandbild des 20. Jahrhunderts. Von H. GALINSKY. (Akademie der Wissenschaften und der Literatur. Abh. der Geistes- und Sozial-wissenschaftlichen Klasse, Jhrg. 1956, Nr. 1.) Mainz-Wiesbaden. 46 pp.

Studies in Bibliography. Papers of the Bibliographical Society of the University of Virginia. Edited by FREDSON BOWERS. Volume Eight. 1956. Charlottesville, Virginia: Bibliographical Society of the University of Virginia. 227 pp. Price \$ 6.00.

Sprache und Literatur Englands und Amerikas. Lehrgangsvorträge der Akademie Comburg. Zweiter Band. Herausg. von C. A. WEBER. Tübingen: Max Niemeyer Verlag. 164 pp. DM. 10.—.

Jahrbuch für Amerikastudien. Im Auftrag der Deutschen Gesellschaft für Amerikastudien herausgegeben von W. FISCHER. Band 1. Heidelberg: Carl Winter. 213 pp. DM. 18.

An Outline of English Phonetics. By D. JONES. Eighth edition entirely revised. Cambridge: W. Heffer & Sons Ltd. xx + 378 pp. 21s. net.

Britain: An Official Handbook. 1956 Edition. Prepared by the Central Office of Information, London. ix + 447 pp. Cloth 15s. net, stiff card 7s. 6d.

Certain Aspects of Jeremy Taylor's Prose Style

Style, like Melville's *Moby Dick* and other complex subjects, has rarely been discussed to the entire satisfaction of all concerned. No substantial agreement exists, for instance, on the proper vantage-point for study: like sex, style may be regarded as primarily a matter of significant differences (between the practice of two ages, or of two men in one age, or between the different sections of one man's work). It is possible to study such primary aspects of style as rhythm, imagery, and sentence-structure, or to define style historically (as Ciceronian or Gorgian), by character (curt or loose), by function (familiar or utilitarian), or by matter (allusive or rhetorical). Modern critics, particularly occupied with the problem of communication, have stressed the relation of style to content, but their studies of metaphor, rhetoric, and tradition have not always been more enlightening than the discussions of the white whalers. Nevertheless, their point is crucial, and the elucidation of this relationship has become a major task of literary investigation. What I attempt here is to define this conversation between the two basic elements of writing, in terms of the work of one man, and within a seventeenth-century context. Although the passages on which my analysis are based all come from the work of Jeremy Taylor, a master of English prose and a mirror of seventeenth century thought, I am aware that any such study, if it is to be of value, must have wider implications — must shed real light on the problem of prose style.

A symptom of current confusion is the lack of any substantial agreement as to what constitutes significant comment on style. We have begun to outgrow the statistical approach, which counts the number of words in a sentence or the occurrence of liquids and nasals.¹ We would do well, too, to rule out that criticism which treats style as simply the decoration of a finished product (witness the critical haggling over the Revised Standard Version of the Bible — as if the archaic 'eth' ending were the source of the beauty of our language). Furthermore, we should avoid all forms of a *posteriori* analysis, by which the critic arbitrarily chooses to study some aspect of style without regard to its place in the author's intentions or discovers through content the writer's mood — and then roots around in the style for reflections of this mood. Such criticism makes an unwarranted distinction between theme and style and tends to underestimate the vital role of style in the communication process. It is this vital role, on the other hand, that adequate comment stresses — when it enumerates the significant differences between various styles or seeks to discover the reasons for the

¹ It must not be forgotten, however, that this is an essential part of the study of the rhetorical 'figures of sound.' It is virtually impossible to produce any significant results in study of style through an analysis of the use of these figures.

peculiar effect of a passage, when it sheds light on the meaning of a text, and especially when it illuminates the mental processes involved in composition. This last variety of comment, of which John Livingstone Lowes' *Road to Xanadu* is the classic example, has about it something of an ultimate quality: in itself it is worthwhile and valuable to learn how a man of another age went about his thinking.

We must initially disabuse our minds of the idea that there is any inevitable, universal connection between concepts as they exist in themselves (the Platonic archetypes, for example) and the styles through which these ideas may be expressed. The possibility of a relationship does not exist until the concepts get into a man's mind and, as themes, pass through the crucible of his personality. Thus, in one sense we may regard style as the written (or spoken) product of the impact of personality upon idea. Emphasis on the place of personality may serve to balance slightly the hypothesis that a connection exists between the stuff of science and style — or between Puritanism and style.² Such a thesis is warranted only if it takes the intermediate step of indicating that as scientists — or sectaries — all the devotees of the *style coupé* thought in a similar way. Moreover, such an assumption must not neglect the fact that the differences between the several manifestations of the curt style are fully as significant (for aesthetic criticism, if not for literary history) as the differences between the curt style and the Ciceronian. Kant's deplorable decision to serve up his philosophy in a style adapted to the difficulty of his thought indicates the part which personality plays, and it underscores, from another angle, the danger of speaking about styles in only very general terms. For while we cannot make any connection between idea and style, we must not feel that we can only speak of a philosophical style, of a familiar style, or of an ornate style. Style can be minutely differentiated because dynamic ideas are born in the individual, thought takes shape in the individual, in the individual occurs the struggle to express — the struggle which style so clearly reveals. Style reflects how men think rather than what they think.

From this vantage point we may examine the relationship of theme and style in several ways. We may attempt, for instance, to discover the *shape* of the writer's thought as it is set down on paper. (This essentially is what the study of rhetorical figures sets out to do — though in the process such study poses unanswerable questions about the intentions and about the self-awareness of the writer.) Do new suggestions flow freely in the wake of preceding ideas, so that something of a stream of consciousness arises? Is the author fond of commenting on what he has just said — or of grouping many small ideas around a central concept, either as illustrations or as further data? Does an antithesis to every idea arise almost automatically — and, if so, is there correspondence between antithesis

² See especially the elaborate contributions of Richard F. Jones, many of which are reprinted in *The Seventeenth Century: Studies in the History of English Thought and Literature from Bacon to Pope*, Stanford, California, 1951.

of thought and antithesis of structure? Does the author see every concept in terms of its implications? Does he tack new points on quite loosely, or, like Stevenson, does he regard each sentence as a knot to be untied?³ Where sentence is the basic unit of thought (and we have no warrant for assuming this to be always the case), it may be suggestive to examine length and structure.⁴ In other words, it is necessary to discover the path which the writer follows as he plunges deeper and deeper into commitments he is making — the commitments which, according to Robert Frost, constitute the 'constant symbol.'

Moreover, stylistic study frequently suggests the state of a man's mind at the time of writing. The presence of intense yearning for adequate expression of a mental burden is particularly apparent in the work of theologians and philosophers, who draw frequently on the communication process for metaphors descriptive of divine activity. Thus, like Lancelot Andrewes they may disregard normal parts of speech and freely turn both Latin and English words — verbs, conjunctions, interjections — into substantives,⁵ or they may depart violently from normal word order or prune their speech of all unimportant words. When relaxed and at ease with his material, the writer arranges his ideas in a loose, conversational pattern; heightened feeling, on the other hand, will be conveyed by strong rhythms and by the climaxes of the periodic style. Perception of tone often provides — in the cases of Bunyan and Dryden, for instance — a very basic insight into the nature of two types of writing.⁶

II

Now Jeremy Taylor's style has long been an object of interest and praise. Indeed, the rather full comments of Coleridge and DeQuincey⁷ set the pattern of reference to him as one of the three or four great English stylists — perhaps the only native equivalent of the ancient Chrysostom or the French Bossuet. A significant aid to study of Taylor's style has

³ See George Williamson, *The Senecan Amble* (Chicago, 1951), pages 54-55.

⁴ Williamson discusses the significance of coordinate and complex sentences in *The Senecan Amble*, page 38.

⁵ I think of the Andrewes-Wright 'This quaere came not for the disciples' or 'a Fast first, and then a tunc after' as well as the tendency of some Reformed theologians to turn an entire doctrine on a 'nevertheless' or a 'but.' Top-notch theological writing has that quality of 'becomingness' which Herbert Read regards as a peculiar mark of poetry. (See Abraham Wright, *Five Sermons in Five Several Styles*, London, 1656.)

⁶ Perhaps the best example of this is the work of St. Augustine, which even in English translation preserves in all its breadth and majesty both personal and universal qualities and confirms the presence of a great mind.

⁷ Coleridge's most extensive comments are to be found in his *Notes on Taylor* (*The Literary Remains of Samuel Taylor Coleridge*, III), but there are also comments in the *Omniana*, in *Coleridge's Miscellaneous Criticism* (edited by T. M. Raysor) and in editions of the letters by Hartley Coleridge and Earl Leslie Griggs, as well as in the *Aids to Reflection*. For DeQuincey's remarks see 'Rhetoric' and 'Style' in his *Historical and Critical Essays*.

been Logan Pearsall Smith's *Golden Grove* (1930), a selection of passages from all the major prose works. Smith's anthology unfortunately has made it unnecessary for students of Taylor to read him thoroughly (and thus to discover the significant things about his style), but it has served to indicate that Taylor, like Wordsworth, gains by being selected and that in Taylor there are a dozen barren lines for every one that is on fire. Smith's rather loose reference to Taylor's 'graceful Ciceronian style' conveys quite accurately the judgement that much of the writing was done at something less than the white heat of emotion — indeed, that long stretches of it are completely undistinguished. Any one of a thousand excerpts supplies the impression that Taylor's thinking was loose and disorganized, that he thought by starts, was prone to append ideas as they came to him, and was frequently incapable of pursuing an idea to its logical conclusion. Typical of his flat, disjointed style is this passage from *Unum Necessarium*, the treatise on repentance:

... the first covenant was 'the covenant of works,' that is, there was nothing in it but man was to obey or die: but God laid but one command upon him that we find; the covenant was instanced but in one precept; in that he failed, and therefore he was lost. There was here no remedy, no second thoughts, no amends to be made; but because much was not required of him, and the commandment was very easy, and he had strengths more than enough to keep it, therefore he had no cause to complain; God might, and did exact at first the covenant of works, because it was at first infinitely tolerable. (*Works*, VII, page 21.)⁸

There are traces here of a noble style — in the tendency toward periodicity and in the undeveloped parallelism — but nothing in any sense distinguished. The dead level at which the discussion is conducted suggests that here Taylor was uninterested in his material — perhaps, indeed, that he needed a great theme if he was to develop his characteristic afflatus. To examine this idea more thoroughly we must turn briefly to discussion of his major themes and to examination of the larger pattern of his thought.

There is not space here to discuss in detail the course of Taylor's life, but it is necessary to note certain highlights: the years at Cambridge and then at Oxford under the protection of Laud, the terrible experiences as a chaplain during the Civil War (source of much vigorous imagery and of a sense of the vanity of human existence), quiet years with the Carberrys on their beautiful Welsh estate at Golden Grove, a period of growing disillusionment and poverty during the Interregnum, brightened, however, by friendship with John Evelyn, and the last bitter years of struggle with the Irish Presbyterians as Bishop of Down and Connor. If Taylor's scheme of thought is in any sense a reflection of these life-events, it will be no surprise to discover that the basic element is a sense of human depravity fostered by his dealings with the Catholic casuists, by the war,

⁸ Quotations are from the edition of Reginald Heber and Charles P. Eden, *The Whole Works of the Right Rev. Jeremy Taylor, D.D.*, ... In Ten Volumes, London, 1847-1854 (henceforth referred to as *Works*).

and by his struggles in Ireland. Certainly such an attitude is reflected in the famous opening lines of *Holy Dying*:⁹

Homer calls a man 'a leaf,' | the smallest, | the weakest piece of a short-lived, | unsteady plant; | Pindar calls him 'the dream of a shadow:' | another, | 'the dream of the shadow of smoke;' | but St. James spake by a more excellent spirit, | saying, | 'Our life is but a vapour:' | viz., | drawn from the earth by a celestial influence; | made of smoke, or the lighter parts of water, | tossed with every wind, | moved by the motion of a superior body, | without virtue in itself, | lifted up on high or left below, | according as it pleases the sun, its foster-father. | But it is lighter yet; | it is but 'appearing;' | a fantastic vapour, | an apparition, | nothing real: | it is not so much as a mist, | not the matter of a shower, | nor substantial enough to make a cloud; | but it is like Cassiopeia's chair, | or Pelops' shoulder, | or the circles of heaven, | *Φαινόμενα* | than which you cannot have a word that can signify a verier nothing. | And yet the expression is one degree more made diminutive; | a 'vapour;' and 'fantastical,' | or a 'mere appearance,' | and this but for a little while neither; | the very dream, | the phantasm disappears in a small time, | 'like the shadow that departeth;' | or 'like a tale that is told;' | or 'as a dream, when one awaketh.' (*Works*, III, page 266.)

Taylor does not derive his peculiar doctrine of original sin from the Bible. Rather, he finds in scripture an interpretation of the human infirmity which he has observed about him. Because his sources are so free, his understanding of the human predicament can move paradoxically in two directions — expressing itself on the one hand in flashes of bitter satire and on the other in an attitude of far-reaching tolerance for diverse opinions.

Although Taylor was beguiled by no hope that human ignorance might eventually be overcome, he was aware that progress toward knowledge was possible. His thought, therefore, is marked by appeals to human reason; to scripture, to the practice of the ancient church, and to mystical intuition. Over and beyond these, he seems to have regarded a certain submission to the discipline of the Church of England and the practice of the holy life as ways by which the intellectual problems of faith might be skirted completely. Indeed, the concept of holy living may be regarded as Taylor's major theme, and as it is the only adequate preparation for holy dying, so to it repentance is the only possible approach. Thus Taylor speaks frequently of turning to God in newness of heart, but nowhere more rhapsodically than in a passage found toward the close of the *Unum Necessarium*, where he contrasts the temporary effects of 'sorrow for sin' with the lasting, life-giving effects of true repentance:

Repentance is like the sun, | which enlightens not only the tops of the eastern hills, | or warms the wall-fruits of Italy; | it makes the little balsam tree to weep precious tears with staring upon its beauties; | it produces rich spices in Arabia, | and warms the cold hermit in his grot, | and calls the religious man from his dorter in all parts of the world where holy religion dwells; | at the same time it digests the American gold, | and melts the snows from the Rhiphaean mountains, | because he darts his rays in every portion of the air, | and the smallest atom that dances in the air is tied to a little thread of light, which by equal emanations fills all the capacities of every region.

⁹ By vertical slashes I have indicated the pauses between the sections or members of the passage — pauses determined by breathing or by the sense of the material.

| So is repentance; | it scatters its beams and holy influences; | it kills the lust of the eyes, and mortifies the pride of life; | it crucifies the desires of the flesh, and brings the understanding to the obedience of Jesus: | the fear of it bids war against the sin, | and the sorrow breaks the heart of it: | the hope that is mingled with contrition enkindles our desires to return; | and the love that is in it procures our pardon, | and the confidence of that pardon does increase our love, | and that love is obedience, | and that obedience is sanctification, | and that sanctification supposes the man to be justified before; | and he that is justified must be justified still; | and thus repentance is a holy life. (*Works*, VII, page 478.) 10 15

Besides the practice of holy living, Taylor's major literary concerns were the work of Christ (inspiring both the extended treatment of *The Great Exemplar* and such flashes of deep feeling as 'To follow Christ is all our duty,' *Unum Necessarium*, page 51), the act of repentance, the polity of the English church, the place of scriptural revelation, the necessity of toleration (*The Liberty of Prophecy* is perhaps Taylor's chief claim to intellectual standing), a profound aversion to abstract speculation and casuistry, the relationship of church and state, and the doctrine of original sin. Finally, there are the widely known but actually less significant considerations of death and friendship, the one theme implied, the other given such perfect expression in these brief lines to John Evelyn:

Deare Sir, I am in some little disorder by reason of the death of a little child of mine, a boy that lately made us very glad; but now he rejoyces in his little orbe, while we thinke, and sigh, and long to be as safe as he is.¹⁰

III

Close study establishes beyond doubt what is actually plain enough after cursory reading — that in these three passages on depravity, repentance, and the death of a child we have three distinct manners of writing which approximate very closely the curt, the Ciceronian, and the familiar styles. In making these identifications I do not wish to become involved in the knotty problem of conscious artistry, for Taylor's own comments, as will be apparent shortly, are limited to ornateness or plainness of style. But it should be emphasized that Taylor's work — even though it is highly personal — conforms in a high degree to general patterns then in vogue throughout Europe. Taylor's case is therefore quite unlike Bacon's, where we have a conscious turning to the curt style; and it is unlike Browne's, where we come upon a unique style that cannot satisfactorily be identified with any style then in fashion. The long history of the Ciceronian style, extending back to the development of the sophistic, oratorical style of the ancients and the two styles practiced by Aristotle's followers — the *genus*

¹⁰ A letter to John Evelyn, quoted in Logan Pearsall Smith, *The Golden Grove* (Oxford 1930), page 33. The idea expressed here, so close to the theme of Vaughan's 'They are all gone into the world of light,' is one of many indications of friendship between Taylor and the Welsh poet. See Philip Souers, *The Matchless Orinda* (Cambridge, 1931), pages 71-73.

grande and the *genus humile* — has been thoroughly treated by Morris W. Croll in an invaluable series of articles published three decades ago.¹¹ Croll devotes much attention to study of the Renaissance development of the *genus humile* as a form of sixteenth-century protest against the overwhelming emphasis placed on figures of sound in oratory, and he notes that Muret in 1582 was the first to urge the adoption of a style which achieved its effects by 'portraying ... exactly those athletic movements of the mind by which it arrives at a sense of reality and the true knowledge of itself and the world.'¹² Thus Croll suggests that the principal *raison d'être* of the curt style was the need for a manner of writing suited to the work of critical, philosophical thinkers.

Besides this curt style, the other important manifestation of anti-Ciceronianism was the 'loose' or 'trailing' style, which was characterized by a conversational tone, a relaxation of the tension of the curt style, and a tendency toward understatement (which makes the letter to Evelyn so touching). In this form of prose, thesis and antithesis are often quite complete in themselves and so may stand alone. A degree of flow is achieved by the use of coordinating conjunctions, loose connectives, 'frail and small hinges for the weights that turn on them.'¹³ 'Chainlike,' Croll calls this baroque style, not dependent on rounded periods, but linked terminally, with each phrase dependent on the last word of what has gone before.

This description applies generally to the brief selection already presented as an example of Taylor's familiar style. In his mind, however, the peculiar significance of this style was the fact that an absence of ornamentation caused it to resemble intimate speech among friends or the discussion of matters which did not require strong persuasion. And since it is frequently to be associated with dedications and letters, and because it is interspersed with interjections ('well') and with vocatives ('my lord'), we seem to hear in it more plainly than elsewhere — *sotto voce*, perhaps, but nonetheless clearly — the voice of the writer.¹⁴ Lest this seem too subjective, however, I hasten to point out three passages in which Taylor clearly acknowledges his use of such a simple style. In *The Great Exemplar* he notes: 'In all I have despised my reputation, by so striving to make it useful, that I was less careful to make it strict in retired senses, and embossed with unnecessary but graceful ornaments' (*Works*, II, page 37). Somewhat later Taylor described the style of his *Worthy*

¹¹ 'Attic Prose in the Seventeenth Century,' *SP*, XVIII (1921), pages 79-128; 'Attic Prose: Lipsius, Montaigne, Bacon,' *Schelling Anniversary Papers* (New York, 1923), 'The Baroque Style in Prose,' *Studies in English Philology in Honor of Frederick Klaeber* (Minneapolis, 1929); and 'Muret and the History of Attic Prose,' *PMLA*, XXXIX (1924), pages 254-309.

¹² 'Attic Prose in the Seventeenth Century,' page 95.

¹³ 'The Baroque Style in Prose,' pages 445-446.

¹⁴ Saintsbury speaks of Taylor's 'spoken prose,' a description which will be meaningful only to those who have tried to read his prayers (those in *The Great Exemplar*, for instance) and have realized how difficult it is to read through one silently; they must be read aloud.

Communicant as 'fit for closets, plain and useful' (*Works*, VIII, page 47). The most elaborate comment, however, is to be found in the preface to *Ductor Dubitantium*, the ponderous treatise on conscience:

The style that I here use is according as it happens, sometimes plain, sometimes closer; the things which I bring are sometimes new, sometimes old; they are difficult and they are easy; sometimes adorned with cases ... and sometimes instead of a story I recite an apologue, and disguise a true narrative with other names, that I may not discover the person whose case I discourse of: and in all things I mind the matter, and suppose truth alone and reason and the piety of the decision to be the best ornament; and indeed sometimes the thing itself will not be handled otherwise. (*Works*, IX, page xvii.)

Further information on the nature of these three styles is to be found in George Williamson's study of the vogue of the curt style in England, *The Senecan Amble*. The Ciceronian or 'circular' style Williamson finds to be based on suspension or retention of the clinching idea until the end, while the Senecan and Attic styles (both are 'loose' styles) he describes as developed by linear addition. It is with these loose styles that Williamson is chiefly concerned, and his description of them follows the lines already suggested by Croll — analytic word-order, avoidance of periodicity, and the use of conjunctions alone as ligatures. The curt variety he finds to be characterized by strongly emphasized members and a staccato rhythm achieved through brevity. What I have here called the familiar style Williamson describes as follows:

The loose style and sentence, though related to the curt, is marked by greater length of member and group, a loose use of connectives, an emergent order with an unforeseen syntax (the curt shows artful compression), and a dislike of formality. This style employs both the co-ordinate and the complex structure of members, but, unlike the curt, is not obliged to begin with the main idea. Its order derives from thought, not rhetoric, to which the curt is more indulgent. While retaining the lax structure of the curt, the loose moves away from the discrete and abrupt aspects toward connexion and rhythm.¹⁵

Limitations of space will not permit description of the detailed analysis by which these historical criteria were applied to Taylor's prose. It is plain, however, that the degree of structural complexity and the use of ornamentation will serve as the basis for important distinctions, not only because Williamson and Croll make so much of these points, but because Taylor himself was aware that here his practice varied. The structural characteristics of the Ciceronian style will be found to exist primarily in the employment of the complex sentence, elaborate suspension or hypotaxis, and a great variety of parallel constructions, ranging from simple phrasal echoes to elaborate parallels which exist throughout many lines and in which sound patterns are preserved over long time lapses. The question of ornamentation is more complicated, however, for we will have settled very little if we simply note that in such and such a passage Taylor uses or

¹⁵ *The Senecan Amble*, page 145.

refrains from using far-fetched images or learned allusions. The famous attack on Taylor's brand of pulpit oratory as

fustian bombast . . . none are so transported and pleased with it as those who least understand it. For still the greatest admirers of it are the grossest, the most ignorant, and illiterate country people, who, of all men are the fondest of high-flown metaphors and allegories, attended and set forth with scraps of Greek and Latin¹⁶

was from Robert South's point of view, as a preacher interested above all in the communication of the Word of God, perhaps entirely justified. Our concern, however, is less with the plain communication of plain ideas than it is with the fact that Taylor's elaborate imagery is not simply decoration or 'fustian bombast' but an integral part of a prose style which reflects an imaginative and aesthetic (rather than an intellectual) approach to religious questions. We cannot stop, therefore, with the statement that Taylor's Ciceronian and curt styles are ornamented and that his familiar style is not: we must move on to notice that the thematic material of which these styles are an expression is also radically different.¹⁷

Rhythmic analysis of these passages has also suggested significant differences and has raised difficulties (posed first by George Saintsbury's *History of English Prose Rhythm*) which we cannot stop to examine here. It must suffice to observe that the simple marking of accents and of long and short vowels does not indicate anything — especially when we are concerned with criteria for stylistic variation. Quantitative marking is an importation from classical prosody which has only limited significance for our speech, while accentual marking tends to overlook the relevant fact that incipient rhythm is perceptible in every passage. The only useful criteria are the incidence of cadenced endings¹⁸ and the human sense, which perceives, with surprising consistency, that one passage is more strongly rhythmic than another. Examining the passage on repentance already quoted, we find that the cursus patterns noted by Croll occur in thirteen of the twenty-five (fifty-two per-cent of the) members. The following phrases have cadenced endings: 'teárs with stáring ūpón its beaútiēs;' 'spicēs in Ārábíā;' 'Ríphačān móuntáins;' 'pórtiōn ōf thē áir;' '...ácitiēs ōf éverŷ rēgiōn;' 'Só is rēpéntānce;' 'kills thē lúst ōf thē éyes;' 'mórtifiēs thē pride ōf life;' 'ōbēdiēnce ōf Jēsūs;' 'in it prócures oŭr párdōn;' 'lóve is ōbēdiēnce;' 'sáncctificátiōn' (twice used). In addition to these cursus

¹⁶ Quoted from W. Fraser Mitchell, *English Pulpit Oratory*, page 120.

¹⁷ Taylor's imagery may be divided roughly into three classes: the long, elaborate, Homeric similes introduced by the famous phrase, 'So have I seen;' brief, one- or two-word epithets; and images roughly a dozen words long. Images of the first class are splendidly detailed but frequently drown the reader in sweetness; the brief epithets fail because Taylor has not Shakespeare's power to compress long actions or elaborate situations into a few words. Only images of the third class — 'He was in the declension of his age and health; but his very Ruins were godly' — have any real power to spring the imagination.

¹⁸ The best material on the cursus in English is to be found in Croll's 'The Cadence of English Oratorical Prose,' *SP*, XVI (1919), pages 1-55.

patterns, there is a high percentage of feminine endings — a fact that cannot be overlooked in estimating the effectiveness of the passage.¹⁹ Finally, it will be apparent that the rhythm is strong and easily marked throughout.

Examination of the passage cited as an example of the curt style reveals great incisiveness of accent, but no regularity sufficient to be termed rhythm. The same tendency to scatter accents into non-rhythmic patterns can be observed in examples of the familiar style — as in this passage from *The Worthy Communicant*:

My purpose is not to dispute, but to persuade; not to confute any one, but to instruct those that need; not to make a noise, but to excite devotion; not to enter into curious, but material inquiries; and to gather into an union all those several portions of truth, and differing apprehensions of mysteriousness, and various methods and rules of preparation, and seemingly opposed doctrines, by which even good men stand at a distance and are afraid of each other. For since all societies of Christians pretend to the greatest esteem of this above all the rites or external parts and ministries of religion, it cannot be otherwise but that they will all speak honorable things of it, and suppose holy things to be in it, and great blessings one way or other to come by it; and it is contemptible only among the profane and the atheistical; all the innumerable differences which are in the discourses and consequent practices relating to it, proceed from some common truths and universal notions and mysterious or inexplicable words, and tend all to reverential thoughts and pious treatment of these rites and holy offices; and therefore it will not be impossible to find honey or wholesome dews upon all this variety of plants; and the differing opinions and several understandings of this mystery, which (it may be) no human understanding can comprehend, will serve to excellent purposes of the spirit, if, like men of differing interest, they can be reconciled in one communion; at least the ends and designs of them all can be conjoined in the design and ligatures of the same reverence and piety and devotion. (*Works*, VIII, page 9.)

There are cadences here: 'bút tō ěxcíte dĕvótíōn,' '...ĕríāl ĩnqúiriĕs,' 'méthōds ānd rúles ōf přépārátíōn,' 'seēmínglŷ ōppōsed dóctrines,' '...áid ōf ĕāĉ ōthĕr,' 'thíngs tō bĕ ĩn ít,' 'ōthĕr tō cóme bý ít,' 'cōnsĕqúĕnt přáctícĕs rĕlātíng tō ít,' 'trúths ānd ũnĭvĕrsāl nótíōns,' 'ānd příōs trĕátmént,' 'ít wíll nót bĕ ĩmpóssíblĕ,' 'sévéřāl ũndĕřstāndíngs ōf thís mŷstĕřŷ,' and 'dĭffĕrĭng ĩntĕřĕst', but the tone of easy conversation predominates over any strong rhythm. This is chiefly interesting because it coincides with an absence of any strong sense of periodicity. Division of this passage into periods is virtually impossible, for the normal conversational tone induced by the nature of the material does not convey the almost hypnotic rise and fall of the Ciceronian period. Division by breathing pauses is no more easy, for such pauses are a matter of personal choice (they could conceivably vary with each reading) and are not predetermined as they are in the curt and Ciceronian styles. On the other hand, division of these latter styles can be readily accomplished, and a graph of the reading time of the *membra*

¹⁹ It is the feminine endings of the Latin missal that create the peculiar effects of the intonation of the mass; and it is perhaps the desire to achieve this same effect that leads the Anglican clergyman, when he reads, to end the periods without dropping his voice.

suggests significant differences. For Ciceronian members we get reading times of great but comparatively equal length:²⁰

while the graph for the curt style indicates that its members are much shorter:

There will be profit, too, in examination of the nature of the periodic structure of these passages, the employment of parallelism, the use of connectives, and the imagery. The passage on repentance, for instance, falls naturally into two great sections, the evocative image running through line 8, and the object of comparison which finishes the passage. Detailed examination will reveal an astonishing array of parallels, perhaps the most remarkable of which occur in lines 2 and 9, and 3 and 10, 3 through 5, and 9 through 11. To be noted also are the elaborate suspended periods (lines 3 through 5), the perfection with which Taylor's thought is adjusted to the rhetorical pattern, and the vast, complex antiphony here developed. Many of Taylor's characteristic devices are in evidence — his fondness for imagery derived from light (lines 1 and 6), the highly evocative language, the persistent appeal through pathos (lines 2 and 4), the conceit (lines 2-3 and 6), and the conceit (lines 7 and 8). Even more significant, however, is the fact that the basis of the entire paragraph, the diffusion of the sun's life-giving rays, is an imaginative, not an argumentative or analytical concept.

In the curt style, on the other hand, there is virtually nothing that can be called periodic structure (the pauses are induced solely by normal breathing or by the sense of the material), there is no parallelism, conjunction is carelessly made (often with the most meager connectives), and the tone is highly intellectual — almost metaphysical. We have already noted that division of the passage in the familiar style is virtually impossible; there are perhaps a few parallels inherent in the structure of the piece, but the quietness of the last lines suggests something far different from the rounding-out of the Ciceronian period. Thus, the development of lines 5 and 6 is entirely conversational: there is no attempt to hold important ideas over until the end. This is perhaps even more true of

²⁰ Period-length is a matter of reading-time rather than spread over a page; this time I graphically recorded on a strip of tape moving at set speed: a line one inch long represents approximately six seconds of unbroken reading. Breaks in the line, of course, imply pauses. The first tape applies to the passage on repentance on pp. 201-202, where the slashes correspond to breaks in the lines; the second, to the passage on p. 201, 'Homer calls ...'

lines 18 to 19, in which the transition from the preceding member is made with the utmost brusqueness. For the most part, however, the members are somewhat loosely joined — not by structural ties which grow from thought, but by the normal colloquial conjunctions, 'and' or 'if,' and by 'for,' that most gracious of all connectives.

IV

I arrive at two conclusions — the first, the suggestion of a definite (but not rigid) link between these three styles and Taylor's major themes. Careful study of all his work reveals that upon his imagination the ideas of piety and repentance, the beauty of the liturgy, and the pathos of the life of Christ worked most profoundly. The afflatus which these themes produced is to be linked to the periodic, Ciceronian style by the very nature of Taylor's treatment of them. His approach is for the most part neither polemic nor analytical. Rather, it is rhapsodic — free in form — with development achieved not by logical succession of ideas but by accumulation of ideas around a central concept. Such development leads to smoothly rounded, self-contained periods in which high emotion is given ample expression. But an equally powerful influence on Taylor's style was his sense of human sin, his resentment at Catholic interpretation of doctrine, and his hostility toward casuistry and speculation. These ideas found expression in a curt style which preserved the movements of a critical, active mind and was, at the same time, in its peevish brusquerie, an appropriate vehicle for the expression of personal impatience.

We are on safe ground as long as we regard Taylor's several styles as natural expressions of his thematic material and as well-nigh perfect reproductions of the tone of his thinking. Less certainly can it be said that Taylor turned from one style to another as a means of conveying the deeper significance of his material. In other words, we must not make the relationship over-subtle by supposing that Taylor had an audience of metaphysically-inclined friends to whom he sought to communicate a level of heightened consciousness in extraordinarily subtle prose. His constant use of the established literary forms suggests that he was writing for the same comparatively simple audience that his predecessors for three centuries had addressed. Much of his work was composed for families uprooted by the Civil War; the sermons were preached in a small country church — or if in London, in a tiny chapel in the oldest section of the city. Of all those close to Taylor, perhaps only Anne Conway and Henry Vaughan (whose relationship is problematical) were capable of responding to very acute prose.

For with the exception of the brief references to the familiar style already quoted, we have no grounds for assuming that Taylor was particularly aware that his practice varied: the consistent relationship which I am suggesting seems for the most part to have operated below the level of

consciousness.²¹ Moreover, it is apparent that despite the remarkable variation we have noted (and this is my second point), the general pattern of Taylor's writing — the shape of his thought — is remarkably uniform. The crucial changes occur in the themes, and it is thematic change which alters (perhaps 'transforms' is a better word, if it implies that the original structure remains) the style. I refer again now to my earlier comment on the disjointed nature of Taylor's thought — his tendency to proceed by free addition of ideas and to attach comments rather than to treat each idea exhaustively as it arises. Like Bacon, he shoots darts at an idea from all sides, but he tires more quickly than the older man and moves elsewhere. Unlike Bacon's approach, too, is Taylor's habit of thinking in terms of pictures (in a badly arranged gallery) rather than abstractions: 'A fantastic vapour, an apparition, nothing real . . . not so much as a mist, not the matter of a shower, nor substantial enough to make a cloud.' Adverse comment on this passage may surprise, for reflection suggests inevitably that this is one of Taylor's great passages — the bitterly satiric utterance of a man angry, desolate, and oppressed by *vanitas mundi*. When we compare this passage with the weak, flat section quoted on page 200, however, we see that there has been no essential change in the pattern, but that the style has been vitalized by a great and moving idea. Taylor's basic traits are still here, but the power of vivid, emotive imagery has brought them under strict discipline. The same thing may be observed of the Ciceronian style:

²¹ There is no real 'proof' of this relationship — simply evidence supplied by accumulation of many examples. Of the themes treated consistently in the Ciceronian style, the idea of the holy life is the most important. For further examples of the conjunction of this theme and style see *The Great Exemplar*, page 692, the *Eniautos*, pages 561, 635, and 661; the *Unum Necessarium*, pages 419-420; and the *Holy Living*, page 156 (a beautiful little essay on love). Of his treatment of the practice of the Church of England in this style there are numerous examples: in the *Apology for Liturgy*, pages 250 and 247, and in *The Golden Grove*, page 589, a sad picture of the captivity of the church. The life of Christ is also treated consistently in the Ciceronian style: in the *Exemplar*, pages 328, 340, 409, and 710 (the description of Mary at the cross, a baroque *Stabat Mater*). There is a very full treatment of the pathos of the life of Christ in the *Holy Living* (page 98), as well as a statement of the belief that contentedness must spring from realization of Christ's sufferings.

From a stylistic viewpoint, Taylor's writing on death is particularly interesting. Death is the greatest indignity which man must suffer — the final result of his creatureliness, as well as a grim enemy which the man of courage must face stoically, even if he is to be defeated, and the path by which the Christian moves to eternal life. The theme is treated in the Ciceronian style in the *Holy Dying*, pages 258 and 342-343, in the *Holy Living*, pages 106-107, and in the posthumously printed collection of ten sermons, *ΔΕΚΑΣ ΕΜΒΟΛΙΜΑΙΟΣ*, page 403. Treatments of this theme in the curt manner are variations on the theme of human infirmity.

Further examples of the use of the curt style are to be found in the *Unum Necessarium*, page 284, in the *Holy Dying*, page 265, and in the *Dissuasive from Popery*, page 175. For examples of Taylor's treatment of Catholicism in the curt style, see the *Dissuasive*, pages 256-257, 191-192, and pages 311 and 317, as well as *The Real Presence*, pages 80, 111, 114, 93, and 106. Of the familiar style we may find further examples in the *Holy Living*, page 107; in *The Great Exemplar*, pages 43 and 83-84 (a description of the angels' Christmas carol and of the visit of the shepherds to the manger; in the *Apology for Liturgy*, page 309; and in *The Liberty of Prophesying*, page 586.

the passage on repentance is a series of fleeting but vivid impressions, forced to behave, as it were, by the unifying power of a single mighty idea. Through Taylor's interest in his theme rich images are evoked, ideas are grouped in parallels, and rhythms pulse more strongly. Here is evidence for the truth of Herbert Read's comment, 'The only thing that is indispensable for the presence of a good style is personal sincerity.'²²

The tendency to *anacolutha* would thus seem to form the dominant pattern of Taylor's writing, his habit of shifting grammatical point of view a natural concomitant of constant shifts in mental attitude. The substitution of lithe vitality for tautness and inevitability is an annoying habit when the thought is weak, but given matter of intellectual and emotional fibre, it will produce writing that seethes with feeling and conveys the impression of complex mental activity welling up out of vast inner depths. Taylor's prose at its best has a peculiar darting or glancing effect — it will, like light reflected from a moving object, be here and away before we are well aware of it. Saintsbury saw this in Taylor's prose and described it as 'a perpetual unflurried flutter — a soft whirr and rustling of gentle rise and gentler fall — like that of the golden and silver wings rising and floating and falling in Christina Rossetti's poem.'²³

Thus, in one case at least, we can achieve something of a synthesis between thought and style: Taylor developed his ideas in a certain way — this suggests something about his mental powers; the shape of his thought is consistent throughout his work — this sometimes makes his pages very dull; certain themes disciplined his development and lifted his writing to imaginative heights — thus we have a great prose stylist whose work can be understood only when neither style nor content is neglected. Taylor's style, viewed as a whole, is a great one, for it is responsive to the movements of an exceedingly active mind and its varied manifestations imply a wide and profound outlook on the world.

Elizabethtown College,
Elizabethtown, Pennsylvania.

JAMES ROY KING.

²² *English Prose Style*, (London, 1949), page 96.

²³ *A History of English Prose Rhythm*, page 180.

Notes and News

Georges Bonnard

1886 — 30/X — 1956

Now that Professor Georges Bonnard is nearly seventy and retires from the English chair at the University of Lausanne, the time is fit for a former pupil of his to honour him in the name of all those who enjoyed the benefit of his teaching.

Five years ago this periodical paid tribute to Bonnard's career and achievement as a scholar. It is to the teacher, therefore, that I wish to turn. No easy task, by the way, since Bonnard's forbidding modesty forces us to season our admiration (or rather the expression of it) for a while, to make it more palatable. But the simple fact remains that nobody did so much, and is ever likely to do as much for the study of English in our part of the country as Bonnard has done. And however great our wish to leave his modesty unscathed, we cannot but recall that he has raised the teaching of English language and literature to a standard previously unknown in our University. So much so that we may chronologically speak of a pre-Bonnard era if we happen to refer to the period when modern philology and modern language scholarship were still in limbo. Owing to his thorough training in classical studies, Bonnard was indeed the first to introduce here, thirty-seven years ago, the rigor of scholarly methods to the teaching of English. Keeping a balance between the stern exigencies of scholarship and the requirements of lively teaching, he had a knack for clear and substantial interpretation. These methods he maintained and perfected throughout his long academic career, in a bewildering variety of courses, whether he was expounding Beowulf or Virginia Woolf, phonetic diagrams or linguistic patterns.

This certainly meant a stubborn fight. Like his own patron saint he had to deal with a dragon. A many-headed one at that, which rather belonged to the brood of the Lernean Hydra. His fight against this dragon of ignorance, prejudice, traditional routine, narrow utilitarianism and, above all, self-righteous shallow-mindedness, was superb. It brought him solid enmities, but still more solid allegiances. And never was his criticism more inspiring than when it was at one's own expense — for it was always constructive. The fight is over, but the lesson remains, and we all feel the richer for it.

Lausanne.

AD. BONJOUR.

* The Editors of *English Studies* would have liked to present Professor Bonnard with a special number on his seventieth birthday; unfortunately, it was impracticable to produce yet a third Anniversary Number in the

course of one year. Their appreciation of him as a scholar and a contributor is unaffected by this purely external circumstance. They wish to reindorse what one of them wrote five years ago; at the same time they want to point out that the fact that this issue contains an unusually large number of reviews by Swiss contributors is not entirely a matter of coincidence, and that their writers have gladly assented to the suggestion that they should be published in the October number. So that, in a way, this is a Georges Bonnard Number after all.

International Conference. The third Conference of the International Association of University Professors of English was held at Cambridge on August 20-25. It was attended by about 170 participants from 32 countries.

The next Conference will be held in Switzerland in 1959. It will be presided over by Professor Georges Bonnard. Prof. Dr Max Wildi (Zürich) was elected Hon. Secretary for the next three years, with Prof. Dr Rudolf Stamm (Bern) as Hon. Treasurer.

Reviews

The Concessive Relation in Old English Poetry. By RANDOLPH QUIRK. (Yale Studies in English, vol. 124.) New Haven: Yale University Press. 1954. ix + 148 pp.

This treatise is certainly a valuable and very interesting contribution to OE syntax. As the title indicates and the author expressly remarks in his introduction, this study starts with *function* and works to *form*, that is to say, the notional *concessive* idea, the concessive relation as such, is the starting-point for the investigation of its linguistic occurrences and for the classification of the grammatical forms in which it finds expression. This work is therefore not only concerned with clauses (sentences) — whether independent or dependent —, but also with words and phrases which in the context contain or may contain a concessive element. The author was fortunate enough in having an excellent predecessor in Miss Burnham's treatise on *Concessive Constructions in OE Prose* (Yale Studies XXXIX, 1911) which provided him, at least partly, with the structural framework, the grouping of formal classes and concessive-equivalents etc. On the other hand, it must be said that the range of the poetical material on which this investigation is based is richer than the prosaic one and, by its very nature, more difficult to handle because in a good many cases all depends on the minute interpretation of the text, and the danger of

'subjective' treatment (i.e. of reading a 'concessive' idea into the text) becomes obvious. May it be said once for all, Quirk has not facilitated the task of the functional investigator by sometimes giving only the bare figures of the occurrences of such or such a 'concessive' element in the poetical texts without quoting the lines of the respective passages so that the reader is really at a loss to re-examine the quotations.¹ This might have been easily avoided by giving the line quotations in an appendix.

The whole treatise falls into five parts: I. Introduction (pp. 1-13), II. Concessions formed with *þeah* (pp. 14-43), III. Nondependent concessions without *þeah* (pp. 44-82), IV. Dependent concessions without *þeah* (pp. 83-133), V. Conclusion (pp. 134-140).

Ad I.) The introduction raises methodical and terminological questions, tries to define and differentiate the 'concessive' concept and surveys the research work so far undertaken in this semantic sphere.² The methodical principle (careful observation of the context, possible substitution of synonymous expressions, comparison with parallel instances in OE. prose or, if feasible, with a Latin source; also comparison with mod. colloquial English) is fruitful and has been successfully made use of throughout the work. As to terminology the author wishes to avoid the terms 'coordinate' and 'paratactic' because of their ambiguity (the reason is given much later, p. 72 and 80) and to replace them by 'nondependent' and 'zero relating element', a procedure which seems to me not very recommendable. Why not simply classify into: 'nondependent' — 'dependent' units and each again into 'syndetic' and 'asyndetic' ones (this last term being synonymous with Quirk's 'zero relating element').

The introductory remarks on 'the concessive relation' are, of course, fundamental because they form the semantic basis for the whole investigation, and I should like to say a few words on this problem without referring to the definitions quoted by Quirk. A 'concessive' idea occurs when the contents of a member oppose and restrict the contents of another member without changing its assertive quality. A simple example taken from an actual speech situation: 'Though it rains I go out' (or: 'It rains, I go out though'; 'In spite of the rain' ...). A semantic analysis shows: *two assertions* of actual occurrences ('raining', 'my going out') in opposition, but the restrictive one ('raining') not annulling the other. It seems obvious that there is some adversative or unexpected element implied, but in a

¹ e.g. *ac* p. 49, and p. 55, *gyt* p. 63/4, *nu* p. 68, paratactic instances p. 74, alternative concessions p. 84, relative concessive members p. 104, *swa*-members p. 109, concessive temporal members p. 113, concessive-equivalent members without 'even' significance p. 120, concessive-equivalent members with 'even' significance p. 123, 'wiht' p. 127.

² Some minor investigations, not mentioned in the bibliography, might have proved helpful too: O. Halfter, *Die Satzverknüpfung in der älteren Genesis* (Diss. Kiel 1915); W. Kopas, *Die Grundzüge der Satzverknüpfung in Cynewulfs Schriften* (Diss. Breslau, 1910); E. Glogauer, *Die Bedeutungsübergänge der Konjunktionen in der ags. Dichtersprache* (Diss. Breslau, 1922); A. Vogt, *Beiträge zum Konjunktivgebrauch im Altenglischen* (Diss. Erlangen, 1930).

concession something more is involved i.e. the idea that this impeding element remains *powerless* or does *not become a motive* for the annihilation of the other fact or of the assumption expressed in the other member. We might paraphrase the foregoing concessive complex perhaps by saying: 'It rains' (a contrast which does not matter, which does not influence my will to the contrary) — 'I go out'. Thus I do not think that Quirk's general definition (p. 6) of '... one part is surprising in view of the other' is sufficient; the surprising element may lie in the contrast, in the adversative element alone; but its ineffectuality is the really decisive moment. And such a relational junction is expressed in a very condensed way by the conjunction 'though'. It shall not be denied that it is sometimes possible to interpret one and the same sequence either as purely adversative or as adversative-concessive, but there will always be the danger of pressing a concessive undertone into a primarily adversative group. On the other hand, even the adversative idea may dwindle and fade into a more or less additive union (with an undertone of unexpectedness, surprise). All in all, the most natural and unsophisticated interpretation will be the most probable.

The intricate problem concerning possible connections between concession and other relationships (e.g. the conditional, causal, adversative) which Quirk mentions in this introduction cannot be discussed here; only one remark concerning 'condition' may be permitted. There seems to be an essential difference between a concession of reality (e.g. 'Though it rains I go out') where *two facts* are asserted, and a condition of reality (e.g. 'If I am well, I go out') where *neither* 'my well-being' *nor* 'my going out' are asserted. Such a conditional group only balances out, as it were, two concepts (contained in the protasis and apodosis) against each other and superimposes on them an assertion of their coexistence. An approach of concession to condition is semantically possible in cases where the concessive unit does not express a real fact, but only a potential or an unreal idea. In a group like 'Though he were poor she would marry him' we find, I think, the concessive idea embedded in a hypothetical structure.

As to the different notional types of concessions the author distinguishes six varieties: 1) the 'simple' concession of which an example has been given, 2) the 'alternative' c. (e.g. 'rain or sunshine, we leave today'), 3) the 'indefinite' c. (e.g. 'whatever the weather, we leave today'), 4) the 'even'-concession (e.g. 'a man might go unharmed ... even laden with gold'), 5) the 'elliptical' c. which, in my opinion, might be better called 'indirect' (e.g. 'he is intelligent though his brother is more intelligent'), 6) the 'concessive-equivalent' types which are notional mixtures where the concessive idea appears superadded to some other.

Ad II.) This section is devoted to the *peah*-complex which, on the whole and compared with later problems, causes less difficulties. The author discusses the use of *peah* in nondependent and in dependent units and shows that in the first type 'reinforcement' (i.e. *peah* accompanied by another concessive marker: *swa peah*, *ac...swa peah*, *efne swa peah*) predominates. In complex sentences (mainclause + dependent clause or

the reverse order) formal 'correlation' (e.g. *swa* *beah*, *huru* . . . *beah* (*þe*); *beah* . . . (*swa*) *beah*) appears very frequently. As to the distinction between compound (paratactic) and complex (hypotactic) groups word-order and verbal mood are, all in all, of primary importance; in main clauses the concessive marker prefers medial or end position, whereas in dependent clauses *beah* or *beahþe* has front position and the verb, with very few exceptions, has the subjunctive mood. Quirk is certainly right in criticizing his predecessors for not clearly distinguishing between determinate and indeterminate verbal forms (p. 29 ff). The mood problem in concessive dependent clauses has often been discussed, and it has been made probable that this subjunctive is genetically due to an original defying hortative. Theoretically we may assume that from this starting-point the subjunctive in *beah*-clauses gained ground by 'attraction' or analogy as it is indifferently used whether the concession refers to 'real' or 'unreal' data. The few 'indicative' instances are carefully discussed by the author (p. 33 f, p. 40; cf. also Burnham p. 24 f), and the question must be left open whether they mark the beginning of a break-away from modal grammaticalisation.

Very interesting are the observations gained from a comparison of the examples in poetry with those in parallel prose versions and in Latin originals (p. 41 ff) with the result that a large number of formal concessive expressions are introduced in poetry without warrant from OE prose or Latin and that the belief in a naturally 'primitive' syntax in OE poetry cannot be justified.

Ad III.) In this section concerning 'Nondependent Concessions without *beah*' (pp. 44-82) more difficulties begin to set in; they lie in the individual interpretation of textual situations. The author follows throughout an analogous arrangement; he groups his material according to the conjunctions (*hwæþere*, *ac*, *and*, *forþon*, *butan*, *gyt* (*gen*), *nu*, *þa*, *þonne*) and devotes a final chapter to the asyndetic types. Each part gives first the number of passages in the OE poems where the respective conjunction appears, then follow selected examples, remarks on the treatment of verbal mood, on word-order and, last of all, a comparison with parallel prose versions or a Latin source. Each section closes with a very useful short summary. As the author knows very well himself all depends, in many cases, on the subjective interpretation and, where semantic subtleties (multiple shades, ambiguity, border-line cases) come into play, it is understandable that critics may be at variance in judging individual instances. May I be allowed to discuss some such cases. In a prose passage from Orosius (*þa* Beormas hæfdon swiþe wel gebud hira land; *ac* hie (= Ohtere and his companions) ne dorston þær on cuman') Quirk sees a concessive group containing the thought 'though they would have liked, they did not dare'. The text seems to me not to require such an interpretation; a simple adversative contrast will suffice unless we assume an 'elliptical' expression. In the Chronicle (MS *Æ* a. 889) we read: 'On þissum geare næs nan færeld to Rome, *buton* tuegen hleaperas *Ælfred* cyning sende mid gewritum'. Quirk takes Rubens to task for taking this group in a concessive sense and seems to me to be

right. All depends on the interpretation of *færeld*. The Chronicle mentions repeated 'missions with alms' to Rome (a. 883 [EF], 887, 888, 890) so that *færeld* implies such a meaning; our compound sentence simply says that in 889 there was no such mission, but only messengers with letters.

On the other hand, I have tried to re-examine the *hwæðere*-examples in *Genesis A* and *Beowulf* all of which Quirk takes to be concessive groups, and my result differs widely from his assumptions. I give the bare facts as they appear to me: of his six 'concessive' groups in *Genesis I* find only 1 decisive (v. 214), 2 possible (v. 1456, 1726) and 3 non-concessive (v. 1863: a rather light adversative; v. 2362: an adversative enhancement; 1857 again a pure contrast). In *Beowulf*, of the 11 'concessive' instances assumed by Quirk I can find only 1 decisive (v. 890), others partly possible, partly non-concessive (e.g. v. 555 adversative, the second action annuls the first; v. 572 almost neutral; v. 1270, 2098, 2377 adversative etc.). I regret that economy of space forbids a further detailed discussion; yet it seems to me that Quirk is rather in favour of his hero, i.e. the 'concessive' idea, and is inclined to overstate its occurrences because, as I tried to show in my introductory remarks, a 'surprising' element is not sufficient to make it 'concessive'.

Ad IV.) This part treating of 'Dependent Concessions without *peah*' (pp. 83-133) in which the grouping is similar to that in section III would, in its details, often raise analogous questions. As to 'alternative' concessions ('doppelte' oder 'mehrfache' Möglichkeit) I am doubtful whether the simple pairing of opposites may be called 'concessive' unless one of the disjunctive members annuls the other. Thus 'mægen opþe merestream' (*Exod.* 210), 'ylde oððe ær deap' (*ibid.* 540), 'ær ne siþþan' (*Beow.* 718) seem to me to be non-concessive. *Asyndetic inversion* (zero subordinator) has only one instance (*Soul I* 144) and *gif* with concessive sense hardly more (*Genesis B* 661). The following group of *indefinite* concessions (pp. 91-101) presents a good many questions. Quirk is certainly right in distinguishing between 'conditional' and 'concessive' types. In 'Whoever comes will find a welcome' (= If anybody comes he ...) the contents of the two members are balanced out against each other, no fact being asserted, whereas in 'Whoever comes I shan't open the door' the fact of 'my not-opening the door' will not in any way be influenced by any possible arrival. As to the 'challenge' type (*Beow.* 1394 'ga þær he wille'; 2765 'hyde se þe wille') it entirely depends on the context whether we have concessive sense or not, a fact of which the author is well aware; for this reason I should not take 'gehyre se þe wille' (*Exod.* 7) as concessive, but as purely hortative.

Difficult in details are again the 'concessive-equivalent' constructions i.e. cases where a concessive idea may be superimposed on a clause of other kind (pp. 102-118). Some of the relative members discussed by Quirk may have concessive colour, but few of them seem to be decisive instances (e.g. *Andreas* 578, *Juliana* 205, *Elene* 301); the same applies to temporal members (e.g. *Christ* 1386 ff, 1399 ff) and others. Certainly interesting is the final part on 'Concessive and concessive-equivalent words and

phrases' (pp. 119-132) which, according to Quirk, make up one fifth of all concessive expressions in poetry. I mention especially his remarks on concessive *wiht* which may emphasize the idea of exclusion, yet the borderline between emphatic negation and exclusive concession seems to be very fluctuating. In any case, concessive *wiht* in OE prose seems almost non-existent.

In his conclusion (pp. 134-140) the author once more surveys the whole field of his investigation, stresses again the difficulties of interpretation in various categories of concessive relation and sums up the obvious differences between poetic and prose usage in OE concessive expressions. Latin influence in this sphere seems to him to be of little importance.

I have tried in this short review to touch essential points and, here and there, some details. All in all, it is a most stimulating and sagacious work, full of fine observations though — to conclude with a concession — perhaps too much in favour of finding out concessive ideas where a critical reader, at first sight, would be contented with another relationship. One fact, however, is incontrovertible: the old contention of mine that psychology is a *conditio sine qua non* for investigations in this sphere of semantic syntax because the functional interpretation of texts is nothing else but an exercise in descriptive psychology.

Bern.

O. FUNKE.

Vergebung und Gnade bei Shakespeare. Von ERNST THEODOR SEHRT. Stuttgart: K. F. Koehler Verlag. 1952. 260 pp. DM. 18.—.

Looking at Shakespeare's work from a metaphysical and more or less religious point of view, we recognise the motif of divine and human retribution and chastisement as a distinctive feature of the tragedies and histories, while the theme of forgiveness and grace seems to be restricted — with a few minor exceptions — to the comedies where its main function would consist in contributing to the happy ending. At first sight the retribution theme appears to be more seriously and amply treated and more organically fused into the pattern of the drama than the mercy theme, which is less intimately connected with the structure of the comedies, less fraught with meaning, and rather used by the playwright as a traditional device.

Professor Sehrt has devoted his study to the second theme. His aim is to prove that, far from being a mere technical device, it forms an integral part of Shakespeare's outlook on humanity and is treated not only with at least as much seriousness as the other, but represents a consequence of his final conception of man. The title of the book may rouse certain misgivings in the reader who is inclined to expect yet another defence of the poet's Christianity with all the simplifications and generalisations inherent in such an attempt. He is soon relieved, however, when he realises that the author does not set out to force a narrow and dogmatic thesis upon the

plays, but displays an acute sense of discrimination and proportion which allows him to pay due regard to what he calls 'die Innerweltlichkeit des Shakespeareschen Dramas' and to the dramatic function of the motif, i.e. the part it plays in the drama as a whole. We are thus prepared for a fair and objective treatment of a difficult and important problem which, hitherto, has not received the attention it deserves, and the course of the study fully satisfies our expectations. What we get is an excellently documented and balanced investigation of the development in Shakespeare's plays of the Christian element intimately connected with, and conditioned by, the change in his view of man, while the relative importance of the motif, its limitation by, and opposition to, other themes is never lost sight of.

The author places his investigation of the meaning of 'pardon', 'forgiveness', 'remission', 'indulgence', and 'grace' in Shakespeare's plays against the background of the juridical and theological interpretations of the terms from the Roman past to the Elizabethan age (chapt. I). The classical 'aequitas' and 'clementia' were used as a means to correct the all too rigorous application of justice, according either to arguments of reason or to the stoic ideal of man. Their function was auxiliary, not antagonistic, to the law. It was only with St. Paul that mercy was understood in the sense of 'misericordia' reflecting divine grace on the one hand while, on the other, becoming a sign of human frailty and sinfulness. Thus real Christian forgiveness and mercy are exceptions to, not modifications of, law and justice. In the century of Christian humanism both terms were decisively influenced by the Roman conception, and this process was strengthened by the latent feeling of political insecurity and the return of puritan doctrine to the avenging deity of the Old Testament. In the last chapter Sehrt shows that the English dramatists of the 16th century shared the general craving for rigorous application of the law at the expense of forgiveness and mercy which had been prominent in the closing scenes of the morality plays of the 15th century.

When the author shows that Shakespeare, in this respect and as a dramatic poet, adopted the medieval conception, he joins the group of modern scholars headed by Tillyard who not only have drawn our attention to the fact that the poet owed much more to the past than was generally thought, but who claim that what has hitherto, mainly under the influence of Jacob Burckhardt, been called the Renaissance is in fact largely a continuation of the medieval traditions. Sehrt, keeping his eye on the whole, does not fall a victim to the danger of the medievalist approach to the Renaissance in general and to Shakespeare in particular: he escapes a lopsided view of the problem by centering his study of forgiveness and mercy not in theology but in the poet's view of man as revealed in his plays. He notices at once that the theme cannot flourish in the earlier dramas because the conception of man does not favour it. The Talbots and Yorks in the chronicle plays and the Bassanios in the comedies are self-contained men sure of their virtues and the values of the world in which they live.

Characters like Henry VI (on whom Sehrt says some of the best things ever said on that personage) or episodes like Valentine's pardon in *The Two Gentlemen*, Portia's famous speech on mercy, Bolingbroke's pardon granted to Aumerle, or the indulgence shown by Henry V on entering Harfleur — these are phenomena isolated in plays which are permeated by humanistic standards of living and therefore utterly unfavourable to the display of mercy.

But the instances mentioned exist and they prepare us for a more important part to be played by the theme. The change, however, occurs only when the belief in the self-contained type of man gives way to doubts concerning the autonomy of man, and this is what happens in *Hamlet*. The hero of this tragedy experiences, in his own person and in those surrounding him, the essential frailty of human existence and his questioning leads him, on the one hand, to consider human autonomy as a mere fiction or appearance of reality and, on the other, to a tentative approach to the supernatural and divine in a Christian sense as a means of escape from tragic isolation. It is here that one may quarrel with the author and charge him with interpreting a play in order to fit it into his thesis — a temptation practically inevitable in a study of this kind, and Sehrt has to be praised for yielding to it so rarely. Some readers may wish that he had contented himself with the excellent statement that Hamlet's 'melancholy' is less a fashionable pose (the historical critics' view) than the expression of his doubt, bewilderment, and eventual pessimism concerning the human values, including those of his own existence — an interpretation which, to the present writer's mind, has not been stated so lucidly before. The author, however, goes on to identify Hamlet's final resignation with the Christian point of view, and here he moves onto debatable ground, because the stoic element in the hero's behaviour, which is at least just as obvious, is ignored.

The realisation of the essential weakness of man and his proneness to sin results, in the later plays, in an occasional — by no means steady — influx of Christian ethics. Sehrt's attention naturally focuses on *Measure for Measure*, where the doctrine of mercy is most fully displayed. Space forbidding an adequate discussion of his convincing interpretation of the play, the reviewer merely mentions that the author has some very illuminating things to say about the Duke's character, about the dramatic function of his great 'choric' speech 'Reason thus with life', about the 'flaw' in his personality which makes any serious comparison with Christ impossible, about the delay of the action caused by his strange and playful behaviour which, on the one hand, submits Angelo to the full and unmitigated experience of his weakness while, on the other, forcing Isabella to an appeal to grace. One should add, perhaps, that the element of repentance as the basis — on the part of the sinner — for divine grace and its human imitation might have been given more prominence in Sehrt's interpretation of *Measure for Measure* as well as of *Cymbeline* and *The Tempest* with which he closes his discussion, because it is the assumption on which mercy in the Christian sense can be granted.

The general result of this study is that Shakespeare, contrary to the dramatists of the 16th century — with the significant exception of Thomas Heywood — felt strongly attracted by the theme of forgiveness and mercy. He either elaborated (in his histories) the relative passages of his sources, or changed the action in this respect (*Measure for Measure*), or he added it as a new element (in *The Two Gentlemen*, *The Merchant*, *Cymbeline*, and possibly *The Tempest*). However, this theme forms no part of a system of ethics but is a paradox which cannot be grasped by logical categories or terms of a confession, i.e. it represents an exceptional case in the earlier plays while it either permeates or crowns certain later ones. In this theme Shakespearean drama, utterly un-Christian in its conception, opens a path towards a Christian solution which, however, merely remains a possibility and does not become a necessity.

Thus Sehrt's study, while paying due regard to the 'Innerweltlichkeit' of the Shakespearean hero, viz. to the Renaissance or modern element, helps to counterbalance the tendency in modern criticism to see the poet as a typical Elizabethan and to approach his work through the knowledge of his age alone. It emphasizes the vitality in certain of his plays of the medieval Christian tradition which, by its universal significance, contributes to make them not only 'of an age' but 'for all time'. The theme of forgiveness and grace is only one among other and more conspicuous themes and it cannot be said to belong to the substance of the greatest plays. However Sehrt, while focusing his interest on one theme, succeeds in grasping the spiritual reality of Shakespeare's work: the dualism or reconciliation of opposites which is characteristic of Renaissance thinking and feeling and lies at the bottom of Shakespeare's art.

Saarbrücken.

ROBERT FRICKER.

A History of English Drama, 1660-1900. By ALLARDYCE NICOLL. Vol. I: *Restoration Drama, 1660-1700*, fourth edition, 462 pp. Vol. II: *Early Eighteenth Century Drama*, third edition, 467 pp. Vol. III: *Late Eighteenth Century Drama*, second edition, 423 pp. Cambridge, 1952. 42/— each volume.

Three of Allardyce Nicoll's invaluable volumes on the English drama and theatre between the Restoration and the end of the Victorian period are now available in new editions under a collective title, and the remaining two will follow shortly.¹ In its new form this basic work on the subject is still better equipped than before to serve the general reader as an interesting

¹ Vol. IV: *Early Nineteenth Century Drama*, appeared in 1955, and will be reviewed together with Vol. V: *Late Nineteenth Century Drama*, which is announced for the end of 1957.

interpretation of the drama and its theatrical background, the student as a reliable survey of the multiplying types of dramatic production, and the scholar who is bent on research as an unfailing guide to sources, problems and to the secondary literature. The usefulness of these volumes is great, no matter what kind of approach to the history of the drama and the theatre we choose. We shall depend upon them if we follow Professor Nicoll's own method of making selected facts of theatrical history subservient to our interpretation of the drama, and we cannot afford to neglect them if our plan differs from his, and induces us to look critically upon the view expressed in the following sentences: 'The drama belongs, of course, partly to literature and partly to the theatre. Part of the work necessary for its proper evaluation must be carried out in this area of bibliography and the analysis of texts; the other part of the work lies within the field of investigation into stage conditions.' (Vol. II, 409.) Nobody will doubt the necessity of the three lines of study indicated here. We may feel, however, that this view of the drama will always bind us to a state of things that obliges us to write dramatic histories on the one hand and theatrical ones on the other, a state we should prefer to consider as a passing phase only, preparatory of a period when it will be possible to produce our histories of the theatre as histories of performances, doing full justice to the methods of the actors, the producers, the scene designers and the playwrights as well as to their relation to the audience and to the other artistic and intellectual manifestations of the age. A theatrical history of this type would have to comprise the complete province of drama and could not leave part of it to the literary scholar.

Whatever direction the study of the English drama and theatre is going to take, it will owe an immense debt of gratitude to Professor Nicoll. The volumes before us show him in the new capacity of a most efficient literary surgeon, revising long texts without forcing the publisher to have too many pages reset. There are more new features in the Restoration volume than in the later ones, partly because it was the first to appear, and partly because numerous recent studies have made certain changes and additions desirable. In many places where only tentative statements were possible in the earlier editions, the author can be more definite now, and he can attempt a number of generalizations that would have been too hazardous twenty-nine or twenty-four or twelve years before the present edition. Among the chapters that are almost completely rewritten we find those dealing with the sources of Restoration tragedy and comedy. In both instances the native elements that went to the making of the new types are stressed and more clearly defined. A good example of an authoritative statement appearing where the author was carefully breaking new ground in the early editions runs like this:

This French tragedy of the reign of Louis XIV, the *melodramma* of Italy, the heroic play of England, the French romance were but so many aspects of a general European movement; and while often we cannot disentangle the separate threads of influence, we shall not be far wrong in saying that the English theatrical representative of this wider

movement results mainly from an extension of already existing English elements altered to suit the temper of the age, modified a trifle by the example of the Italian theatres and by a recognition of the greatness and precision of the French rimed tragedy. (Vol. I, 98 f.)

Among the influences on the comedy the authors from Jonson to Shirley have an important place, but also the cavalier drama, itself incomprehensible if we forget its French inspiration. When surveying the direct French examples Professor Nicoll is critical of the tendency to view the effect of Molière too exclusively under the purely external aspect of the borrowing of plots.

Also in the important theatrical sections at the beginning and the end of the volume we find much new material and many new points of view. The 'Hand-list of Restoration Plays' does not only contain a considerable number of new titles, but, for each play, fuller information concerning the contemporary references to it. Other new features of the book are many rewritten foot-notes and, besides, supplements to the several chapters, in which the discussion of recent scholarly work is given adequate space.

Such supplements are added to the volumes on eighteenth century drama as well, which have otherwise undergone minor changes only.

It goes without saying that the new parts of all the three volumes live up to the remarkable standard of accuracy of the old.*

Bern.

RUDOLF STAMM.

Edward Gibbon. His View of Life and Conception of History.
By PER FUGLUM. (Oslo Studies in English. Publications of the
British Institute in the University of Oslo.) Oslo: Akademisk
Forlag; Oxford: Basil Blackwell. 1953. 176 pp. Cr 10.50; 10s. 6d.

Per Fuglum's concern is, as he says in his Introduction, 'with Gibbon as a thinker, particularly as a historical thinker'. Wishing to explain his work by seeing it in relation to 'his reaction to life in its totality', he

* Errata are few and mostly unimportant. We have noticed the following ones: Racine being mentioned before Corneille in the preceding sentence, the words 'former' and 'latter' should change places in this passage: 'At the Restoration, the former was fifty-four years of age, with his greatest triumphs behind him; the latter's first play, *La Thébaïde*, was not to come until 1664.' (Vol. I, p. 97.) — An article by Ruth Wallerstein, quoted in note 4 on p. 129 (Vol. I), is entitled *Dryden and the Analysis of Shakespeare's Techniques* (not *Technique*) and another one by William Van Lennep, listed in note 6 on p. 301 (Vol. I), *The Smock Alley Players of* (not *in*) *Dublin*. — The essay *French Sources for Six English Comedies*, mentioned in note 5 on p. 191 (Vol. I), is by John Harrington Smith (not by W. T. Bandy), and the correct page numbers are 390-394 (not 397). — In the reference, in note 2 on p. 373 (Vol. III), to a study of Holcroft by Virgil R. Stallbaumer, entitled *Thomas Holcroft: a Satirist in the Stream of Sentimentalism*, the first part of the title has got lost. — The author of an article mentioned in note 4 on p. 374 (Vol. III) is Edward H. Weatherly (not Weatherby).

proposes to analyse 'the views reflected' in it, trace if possible their genesis and investigate the various factors which influenced his versions of, and verdicts on, the past. Such an inquiry was certainly worth attempting, for no one so far had thought of undertaking it, at least systematically.

In his first three chapters, Fuglum gives us a moral portrait of Gibbon, defines his philosophical position amid the various currents of thought of the eighteenth century, and shows in what his conception of history differs from that of other historians of the age. He then proceeds to examine, in five more chapters, in what way, and to what extent, his work is coloured by his conception of man, his political preferences and prejudices, his genuine but limited interest in the social and economic aspects of history, and lastly by his attitude to religion. A final chapter, entitled 'The March of History', is a reconsideration of *The Decline and Fall* in the light of what has been found in all the previous ones.

No one will dispute the soundness of the general considerations reached on each particular point. Fuglum's reading of Gibbon's character is balanced and discriminative. He is right in stressing his instinctive bias towards empiricism in spite of his cult of reason, right in seeing him intent above all on finding and telling the truth as he saw it, and averse to making use of history either to support some particular doctrine or to discover general laws commanding the destinies of men and nations, though anxious to relate events to one another. Likewise the chapters in which Fuglum shows Gibbon's high aims as a historical scholar partly defeated by a variety of causes pertaining to his temperament, his inborn conservatism, his blindness to certain sides of life are on the whole acceptable, even if written by one who is an admirer of the French revolution, a believer in its tenets, a modern social democrat and a Christian who seems to be unaware that his admirations and convictions, both political and religious, are not necessarily shared by all his contemporaries. Gibbon may not be the worse historian because his opinion of man is not flattering, but it is true that that opinion crops up everywhere and tinges his view of history. It is also true that he passes judgment on the rulers of the Empire from the standpoint of an Englishman persuaded of the excellence of the constitution under which he is happy to live and disliking anarchy and the rule of the mob as much as despotism. Though, like most people then, indifferent to the social problems of his own day, he realised, as Fuglum says, that such problems played their part in the historical process he was recounting, and did what he could, with the scant information at his disposal and insufficient understanding of their nature, to do them justice. And he paid due attention to economics, without clearly perceiving their action on political events. As to Gibbon's attitude to religion, so much has been written on the subject by adversaries and sympathisers that one cannot expect Fuglum to add anything to what has already been said about it, but his review of the question is marked by common sense and fairness. On the whole, therefore, the book gives what it promises, a comprehensive survey of Gibbon's ideas in all fields

that matter to a historian, and a judicious treatment of his limitations.

Still, we can hardly say that the author really renews or enriches our knowledge. To do so he should have possessed more than a second-hand superficial acquaintance with the background of doctrines, ideas and practice against which he sets the great historian. In that respect, G. Giarrizzo, in his *Edward Gibbon e la Cultura Europea del Settecento* (Napoli, 1954), stands head and shoulders above him. None the less, his systematic treatment of his theme might have been recommended had it been composed with greater care.¹

If all Gibbonians are likely to assent to the general tenor of F.'s little book, they will certainly be surprised at the number of questionable, misleading or erroneous statements they will find in it. To say, for instance, that G. submitted 'to a critical scrutiny the whole body of contemporary thought' (p. 27) is a manifest exaggeration. And so are the assertions that 'in 1764 he was an accomplished scholar in all branches of classical learning' (p. 129), and that 'he possessed a considerable knowledge of various natural sciences' (p. 143). It is inaccurate to describe G. in his childhood as 'moving from school to school' (p. 11), or his relations with Hume as 'a personal and sincere friendship' (p. 25), or to speak of him in 1789 as an old man (p. 17). It is absurd to refer to his conversion at the age of fifteen and to his falling in love at twenty as 'lapse(s) from his self-imposed standard of behaviour' (p. 11) as though that standard of behaviour, the distrust of everything that might disturb his tranquillity, had been his at that early age already. On reading (p. 102) that 'G. always refers to Adam Smith with the greatest respect', one would expect to find several such references to the author of *The Wealth of Nations* in G.'s works, but there are only two, and very brief ones (DF, vii, p. 298 n; *Memoir F, Autobiographies*, p. 52; in *Autobiography*, p. 42, the words 'a master of moral and political wisdom' are Lord Sheffield's interpolation). Much, even most, of what F. says of the *Essai sur l'étude de la littérature* is either misleading or quite false. To say that in the *Essai* G. 'sets out to investigate the relations of the various arts and sciences' (p. 24), or 'the causes of the achievements of the Greeks and Romans' (p. 142), or that in it 'his attention is focussed on the ancient Greeks' (p. 145) is wide of the mark. If, in sections xlvi—lv G. examines the problem of causality, he cannot be said to do so 'in great detail', nor does he really give 'a survey of older views on the subject', as F. declares (p. 23). Such unguarded assertions can only be the result of very hasty reading, which would also explain that he can write: 'He (G.) describes Brutus as "tender of the rights of mankind"' (p. 78). Those words occur in the *Digression on the Character of Brutus* (MW, iv, p. 100), but, before making use of them, F. should have taken the trouble of reading the context in which they stand; he would have seen that what G. says is that Brutus might be entitled to our indulgence if his murder of Caesar had been the 'result of ... virtue ... tender of the rights of man', but that in fact his motives had had nothing to do with such a virtue.

Misreadings that amount to downright falsification of a text for the sake of an argument are not uncommon. Pretending to quote from MW, iii, pp. 217-8, F. does not scruple to write: '... in his "Charles VIII" he (G.) states as a fundamental principle that a people should appoint his sovereign ...' (p. 77). To sum up the fourth and thirteenth paragraphs of DF, ch. ix, as he does (pp. 76-4) is to ascribe to G. ideas to which he would probably have subscribed, but which he does not express in that chapter. To say that 'G.'s portraits of ... Copronymus and Nicephorus exhibit with horrific realism the ravages of vice' (p. 56) is absurd; the portrait of the latter (DF, v, p. 192) shows no trace whatever

¹ In the following remarks, G. stands for Gibbon, DF for *The Decline and Fall*, ed. J. B. Bury, Letters for Prothero's two-volume edition of the *Private Letters*, MW for the 1814 edition of the *Miscellaneous Works*. *Autobiography* refers to the Everyman ed. of Lord Sheffield's compilation and *Autobiographies* to John Murray's ed. of the *Memoirs*.

of 'horrific realism' and that of the former is a list of the accusations brought against the emperor by his Catholic adversaries, of which, says G., 'a part is refuted by its own absurdity' (DF, v, p. 186). The sentence on Carus (p. 57) is an erroneous summary of G.'s pages (DF, i, pp. 337-40). It is not true that G. 'rejects the possibility of "primary" causes' (p. 124) in his explanation of the spread of Christianity; he merely refuses to deal with them (DF, ii, p. 2). One wonders how F. can assert that G. 'compels himself to shut out from his attention all ... positive sides of the Byzantine Empire' (p. 149) if he has read were it only the opening lines of DF, ch. xlv. One more example of those statements due to careless reading and unscrupulous use of a text for the sake of an argument: at the beginning of the last chapter of DF, G. quotes from Poggio's *De varietate fortunae* in order to describe the 'prospect of Desolation' that the ruins of Rome offered in the fifteenth century. From this page of the Italian humanist, F. gives a few lines, ascribing them to G., and adds: 'In this last chapter G. reveals himself as a true precursor of the romantic cult of ruins' (p. 153). In the whole of that last chapter there is not a single sentence that can support such an assertion apart from Poggio's exclamations.

There is other evidence of too great haste in the composition of the book. Again and again the reader is faced by some statement which he finds it impossible to reconcile with another on an earlier page: G. was 'perfectly reasonable in all things except religion and sex' (p. 12); he was 'unreasonable where the simple pleasures of life (food, dress) are concerned' (p. 13); man, according to G., can 'by the free exercise of his will-power' have some influence on the course of events (p. 23); G.'s pessimistic fatalism 'is no doubt partly due to his rejection of the doctrine of free will' (pp. 60-1); G. 'shows an amazing lack of insight into ... the political problems of his own time' (p. 67); his *Mémoire Justificatif* 'shows considerable political flair ... a profound knowledge of contemporary international points of dispute' (p. 68); referring to the passage in the *Autobiography* in which G. explains that he broke off his engagement in compliance with his father's wishes, F. declares: 'I do not at all accept this explanation' (p. 48) and proposes another, but, on p. 83, we read that G. on his return to England was 'compelled by an unfeeling father to abandon the only woman' he had ever loved. Of similar contradictions a long list might be drawn up.

Factual errors abound. In his preface, and again on pp. 8 and 165, F. ascribes to Birkbeck Hill the publication in 1896 of the drafts which Lord Sheffield, a century earlier, had combined into the *Autobiography*. That publication of the Memoirs was the work of John Murray. Hill gave in 1900 an annotated edition of Sheffield's text. Such confusion under the pen of a student of G. is, to say the least, rather strange. — In his preface again F. states that his 'references to G.'s other works (other, that is, than DF and the *Autobiography*) are to the first editions', when they have been separately published. I am afraid this is not quite honest. Use may have been made of the *Essai* in an early edition, though I doubt it. At any rate there is not a single reference anywhere to the first editions of the *Mémoires littéraires* or to the *Observations on the Sixth Book of the Aeneid* or to the *Mémoire Justificatif* or to *A Vindication*. — P. 17, l. 26, for 'Fontenelle', read 'Buffon'. — P. 47: Mr. D. M. Low has published, not four, but six letters from G. to Susanne Curchod. — P. 67: To say that G. was persuaded by his father to obtain a seat in Parliament, and that he complied with reluctance is evidence of a curious ignorance of G.'s life. As is well known, G. refused to consider his father's proposal that he should enter Parliament (Letters, i, pp. 23, 45), but when a seat was offered him four years after the elder Gibbon's death, he accepted it with anything but reluctance and was elected to his great satisfaction (Letters, ii, 228-31). — 'He enters Parliament in 1775, the year of the Declaration of Independence' (p. 67). G. entered Parliament in 1774, nearly two years before the Declaration of Independence (July 1776). — P. 102: G.'s 'survey of ancient weights and measures' fills 104 pages of MW, v, and not 'about 250'. — P. 164: The *Mémoires littéraires* should be dated 1767-68 and not merely 1768 (vol. i: 1767 vol. ii: 1768). *A Vindication* should be added to the list of 'G.'s own writings'. — P. 165: Vols. 2 and 3 of DF were published in 1781, not in 1779, and *Le Journal de Gibbon à Lausanne* at Lausanne in 1945 and not in London in 1946.

Although F. once uses that publication of the *Journal* (p. 14), in four other cases he

quotes from the extracts published by Lord Sheffield in an English translation in MW, v. This is rather unfortunate, that translation being often inaccurate. Such is the case with the quotations on pp. 70 and 123.

Quotations are regularly placed between quotation marks, but what looks like one is here and there something else. Thus the four lines on the Greenlanders (p. 52) are a rather distorted summary of MW, v. p. 421; the lines on Cyrus (p. 60, from 'la justice' to 'intérêts') are made up of three distinct bits which occur in a different order in MW, iii, pp. 132-3; the line on Trajan at the bottom of p. 54 brings together words that are found in the eighth (Trajan was ambitious of fame) and seventh (that virtuous and active prince) paragraphs of DF, ch. i. In too many quotations dots should have been inserted to warn the reader that a word or more have been deliberately left out. As F. uses such dots occasionally, though not always in the proper places, their absence must be due to carelessness. Contrary to modern practice among scholars, neither the spelling, nor the use of capitals, nor the punctuation of the texts quoted are followed, nor is their actual wording always respected. In some cases of course such tampering is of little or even no consequence. Sometimes its outcome is bad English, bad French or bad Latin: the omission of 'of it', for example, after 'making' in the sixth quotation on p. 69, the substitution of 'by' for G.'s 'on' (supported on) and the 'religionae' on p. 120, the suppression of 'de leur' before 'bonheur' in the quotation of the first sentence of the *Essai* (p. 28). In most cases however G.'s meaning is more or less altered: 'une action' (*Essai*, lxxiv), that is one particular action, is not the same thing as 'l'action' (p. 23), action in general; likewise 'un sentiment' (p. 60) differs from 'le sentiment' (MW, iii, p. 132); to drop the article used by G. may seriously affect his thought: 'the faith as well as the virtue of a Christian', G. writes in *Memoir C* (*Autobiographies*, p. 250), not 'faith' in general (p. 120); discussing one point in particular he wrote 'I am in search only of the truth' (MW, iii, p. 28) which F. turns into a general statement: '... only of truth' (p. 41). 'Calmed' (*Autobiography*, p. 183) does not convey the same idea as 'calm' (p. 17), nor is 'indispensable' (MW, v, p. 455) the same as 'essential' which takes its place (p. 70). Some of the alterations appear to be brought about by a, shall we say, unconscious desire to strengthen the argument as when 'for the purpose' (MW, iii, p. 217) is turned into 'for the sole purpose'.

Such inaccuracies might be regarded as venial faults. But F.'s carelessness often has more serious consequences. On May 30, 1792 G. wrote to Lord Sheffield: '...remember the proud fabric of the French Monarchy. Not four years ago it stood founded, as it might seem, on the rock of time, force and opinion, supported by the triple Aristocracy of the Church, the Nobility and the Parliaments. They are crumbled into dust; they are vanished from the earth.' This is how that passage is quoted: 'The French monarchy, four years ago, stood founded, as it might seem, on the rock of time. Now King, Nobility and Church are crumbled into dust, they are vanished from the earth.' At the beginning of his *Extrait de trois mémoires de M. l'Abbé de la Bléterie* (MW, iii, p. 169) we read: 'Porter un esprit de netteté dans les ténèbres de l'antiquité suffit pour un homme de lettres qui veut s'instruire; joncher des fleurs sur les épines de la science, arrête le bel esprit qui ne cherche qu'à s'amuser. Réunir l'utile à l'agréable, voilà tout ce que le lecteur le plus difficile peut demander.' This F. shortens into: 'Joncher des fleurs sur les épines de la science, réunir l'utile à l'agréable, voilà tout ce que le lecteur le plus difficile peut demander.' (p. 36), unaware apparently that, thus transformed, the quotation confuses his argument. — By copying as 'instinctif' (p. 72) G.'s 'instructif' (MW, iii, 12) a quotation is ruined. — On p. 81, the words 'I read' are added to a

line from Lord Sheffield's translation of G.'s French Journal. As a consequence of this addition, the reader will imagine that G. read Bolingbroke's *Idea of a Patriot King*, and not merely a review of the book in the *Bibliothèque Raisonnée*. — In the *Address* (MW, iii, 560) G. wrote: 'Without indulging the fond prejudices of patriotic vanity, we may assume a conspicuous place among the inhabitants of the earth', and, a few lines 'lower down, in a different sentence: 'Britain perhaps...'. F. runs the two sentences into one and quotes the passage thus: 'Without assuming a conspicuous place among the inhabitants of the earth, Britain perhaps...' (p. 84).

However regrettable such tampering with texts is, it is nothing compared to deliberate falsification for the sake of one's arguments. On pp. 41-2 F. quotes a passage from the *Mémoire sur la Monarchie des Mèdes* (MW, iii, p. 130), beginning it with a 'Souvent' which is his own addition to it. He adduces it in proof of his assertion that G. 'fully realizes the difficulties... facing the historian in his search for truth' (p. 41). In fact, G. is speaking of Xenophon, biographer of Cyrus, whom he condemns as being one of those historians who use history to support some preconceived system or some particular doctrine. Wishing to apply this quotation to G. himself, F. does not scruple to suppress the beginning of the sentence: 'Lorsque l'historien philosophe se propose un système de politique ou de morale...' and replace it by his 'Souvent'. — More dishonest still is his use of a passage from DF, ch. xv, (ed. Bury, ii, p. 20) where G. derides the neo-platonic doctrine of the *past* immortality of the soul. He quotes it to illustrate G.'s attitude towards the doctrine of the soul's future immortality.

The American edition of DF used by F. not being at my disposal, I have checked but a small proportion of the quotations from G.'s major work. But I strongly suspect that among those I have left unchecked more than one would be found to confirm what has been shown of F.'s carelessness and unscrupulousness.

The Notes at the end of the book are no better. About thirty of the references to other works than DF are wrong. When referring to one or other paper published by Lord Sheffield in vol. iii-v of MW, F. usually gives the page, but forgets to mention the volume.

Why should he give to some of G.'s minor works other titles than those under which they were published? *Histoire du Royaume des Mèdes*, *History of Charles VIII*, *Essai sur la littérature* are quite misleading titles. And one wonders why he should give an -os ending to many proper names which in DF end in -us.

Although the book is written in correct and lucid English, there are a few lapses from idiomatic usage, a *soon...soon* instead of a *now...now* on p. 119, too many *on one hand* instead of *on the one hand*, a hyphened *un-known* on p. 36, a *similar* for *such* on p. 65. As to the constantly wrong word-divisions at the ends of lines, let the printer be held responsible for them.

Here are some misprints, out of a list of over forty: p. 21 œuil (œil),

p. 43 clear-out (clear-cut), p. 48 break of (break off), p. 59 my (may), p. 60 atteint (attirent), p. 96 Caplon (Caplin), p. 98 descent (ascent), p. 174 Romain (Roman). In the second paragraph of p. 157, the words 'fanaticism', 'shared times', 'absence' look like misprints, the sentence in which they occur being unintelligible. But I cannot suggest any correction.

Lausanne.

G. A. BONNARD.

Die "Fashionable Novels". Ein Kapitel zur englischen Kultur- und Romangeschichte. By FRIEDRICH SCHUBEL. (Essays and Studies on English Language and Literature, ed. by S. B. Liljegren. No. XII.) Upsala: A.-B. Lundequistska Bokhandeln. 1952. 327 pp. 16/—.

An uneasy marriage has in many ages united certain artists and the fashionable Society of their day. The attraction has generally been mutual. The stylish world loves to see its own portrait and the artist, in his turn, is fascinated by the possibility of self-expression offered by the salon, by the aesthetic values of luxury and the deeper appeal of those aspirations towards more refined forms of life that underlie even the most superficial conventions. But art and Society are rival powers. Self-expression in dandyism has never been able to satisfy the artist, nor has the salon, the club, the gambling table or even the court been more than fruitful raw-material. There is no compromise by which obedience to the dictates of Society can be combined with the freedom of the artist; even the most licentious court and the gayest salon impose intolerable limitations. So flattery inevitably turns into mockery, into comedy or satire, and very often, as in the pages of *Vanity Fair*, ridicule alternates with moralising. Nor do those tame ones that remain within the precincts of Society and compose its fashionable portraits fare much better. Their reward is short-lived. Once the titled heroes of their productions are identified and their books handed round their day is over. The next season craves new names and new sensations.

This is the moral one may derive from Friedrich Schubel's detailed and painstaking study of two dozen fashionable novels dealing with 'high life' in the days of the last two Hanoverians (1825-1835). As the sub-title indicates this book is both a social and a literary study. It is far more successful in its former, historical capacity recording the conditions that lead to the formation of the stylish, somewhat nouveau-riche society headed by the First Gentleman of Europe and the dandies. The chapter on Beau Brummel is particularly good and full of revealing detail. Doubts arise when the author proceeds to analysis and explanation. With all his extensive knowledge of the background, as revealed in the memoirs, letters,

biographies and novels of the age, he shows a curiously limited point of view, especially in literary matters. The attempt to explain Regency manners and dandyism from (unpublished!) findings of psychoanalysis is unconvincing. A glimpse at contemporary styles of painting, architecture and interior decoration would probably have been more rewarding; it would certainly have shown that Beau Brummel, far from being a 'retarding' influence, was, as a creator of fashion, in perfect sympathy with the tendency of his age.

The thesis that underlies the central, literary part of this study is that we should give far greater prominence to the society novels of this period and recognise in them the seedground of Victorian fiction. The author's minute study of the reception accorded by contemporary criticism to the fashionable novel of manners from year to year and the somewhat fragmentary analyses given of the novels themselves prove that they were the best sellers of the years 1825-30 and enjoyed considerable popular favour even after that period. This alone, however, will hardly induce the historian of English literature to revise his opinion of what will remain a comparatively drab period of transition. To the historian of *taste* all ages are equal, and to him best sellers are extraordinarily welcome indicators of the nature of the reading public. They may also be indicators of a change of sensibility. In this respect one would have wished that Friedrich Schubel had followed the cue given by Liljegren's studies and gone more closely into the transition from the Man of Feeling in Wertherian blue coat to Bulwer's dandy in pantaloons and Victorian black. Surely the novels of which the latter is the hero are not so much the forerunners of Victorian fiction as the exact successors of the Gothic novel, inheriting their public and varying their sensations. The plots outlined by the author all point in this direction. Far from being the seedground of realism they appear to be another and debased form of romantic fiction in which elements of the novel of feeling are crossed with others derived from the novel of manners.

It is not in his attempt to reassess the literary production of the period nor in the rather pretentious preface or the definitions, in which the author is often over-subtle or (as in the title of the book) too vague and ambiguous, that the real qualities of his contribution must be sought. They lie in well-arranged descriptive detail, which gives many helpful inside glimpses. The study is beautifully produced and the author deserves our gratitude for having availed himself of the generous space provided to give us 35 closely printed pages of illustrative extracts from the novels dealt with in his study.

Küsnacht-Zürich.

MAX WILDI.

L'Évolution de Walt Whitman Après la Première Édition des Feuilles d'Herbes. Par ROGER ASSELINEAU. Paris: Didier. 1954. 569 pp.

Within the limits set by the author himself this Paris thèse is by far the best study of Whitman, the poet, that has yet been produced on the Continent of Europe or, for that matter, anywhere outside the United States, and it could hardly have been written without the two years' sojourn in America afforded the young French scholar by American foundations to enable him not only to carry on his researches at the sources but also — and that is extremely important! — to imbibe some of the atmosphere in which Whitman lived and without an experience of which he and his poetry cannot properly be understood. Consequently Asselineau has avoided the often very irritating falsification of the picture by preconceptions and misconceptions born of a European experience, the fate that has overtaken so much of European criticism of 'Edgar Poe'. He remains strictly factual throughout and one never loses confidence in his statements or his judgments, even if one does not always agree with him.

Aside from the various appraisals of Whitman's work and literary personality based on the current editions of *Leaves of Grass* and a general knowledge of the poet's life and his historical and social background, scholarly work on him has so far been mainly of a preliminary kind, the gathering of the material on which research is based, and that work is still going on. Very many of Whitman's note-books, memoranda, press-cuttings, MSS of poems, annotated proofs, letters, etc. have been made available for the study of his poetry, probably more than of any other modern poet, and even a first attempt at a variorum edition of *Leaves of Grass* has long been in our hands. A reliable edition of Whitman's writings as well as a complete collection of his letters, however, has not yet appeared. Interest at first was naturally centered on the great enigma of Whitman's appearance in the literary world, on the antecedents and the germination of his strange book, but as this 'jeunesse' study wore on, it wore itself out and scholars gradually accepted the fact that *Leaves of Grass* remains in its essence genetically inexplicable. The first to recognise this conclusion practically was Frederick Schyberg, a Dane, whose book on Walt Whitman was published at Copenhagen in 1933 (English translation Columbia U. P., New York 1951). Schyberg opened up a new and fertile field by carefully studying and comparing the various editions of *Leaves of Grass* that Walt had published during his lifetime and not only gave a detailed and highly interesting picture of the growth of the book but also traced the fluctuation of the poet's mind during that process. The author of the present study follows in the same path, favored by the fact that since the publication of Schyberg's findings very much collateral material of the 'work-shop' kind has been made public or otherwise put at his disposal. However, before Asselineau had finished his researches Gay W. Allen brought out his *Whitman Handbook* in 1946 and a year

after the French thesis was published in 1954 Allen followed with his comprehensive and monumental *Solitary Singer*, a 'Critical Biography' of the poet. So the French scholar stands between the Dane and the American.

His book is organised pretty much on the orthodox French lines; a 'biographical introduction' occupies a little more than half of the whole text and the rest is devoted to 'la création d'une œuvre', in which the main themes of Whitman's poetry and various aspects of his poetic form are historically as well as systematically treated. The references to the sources of the statements made are constant and practically complete and the quotations from the poems are full and frequent — unfortunately for the non-French reader, however, invariably in a French translation that requires a slight jar to bring the familiar cadences of the original to mind. Some twenty pages of preliminary matter in which the author deals with his predecessors in the field, and forty-six pages at the end which contain the bibliography mainly supplementary to the list already published by Allen fill out the volume. Misprints abound, as is to be expected in a French book on a foreign subject, though perhaps in this case they are rather fewer than usual. (P. 120 read 1858, not 1885!)

During his lifetime Whitman's personality seems to have been more impressive than his book, and even today his biography and the relation of his life to his poetry is more interesting than his thought. Asselineau is no exception to this general attitude; but unlike Allen, who wrote a biography, his emphasis is on the poetry when he discusses biographical matters, though the biographical element is more important than one might expect in the discussion of the ideas contained in the *Leaves*. In the initial chapter on Whitman's youth he makes no attempt, however, to trace the genesis of the book, though he remarks on the frequency of death as a theme in the poet's immature beginnings and his journalistic attitude — both elements that remained characteristic of the poet till the end. Even the peculiar situation that Whitman clung to all his life, his need for privacy to preserve his individuality combined with his wish to belong to the mass and take part in the life of the community, is here indicated, as well as the function of the future as the necessary, the preserving factor in his faith in democracy. Of the first edition of the *Leaves* Asselineau dwells on the amorphous, immature and highly personal character, and the essential lack of balance in the author in spite of the jaunty young man whose portrait serves as the ostensible signature, while the publication as such was far from being the failure Walt later complained about. The second edition (1856), now a more normal book twice the size of the first, brought out by a publisher and signed 'Walt' Whitman, though much less personal and even distinctly 'democratic' in its appeal to a wide public, was much less successful with the critics, and the poet's noisy self-reliance was considerably dampened and at times gave way to a decided uncertainty and even despondence, so that he considered joining Emerson, Melville and so many others on the 'lyceum platform' as a means of making a living.

The edition of 1860, which contains much of this disappointment as well as the severe spiritual crisis he passed through at this time and the notorious 'Calamus' poems, shows a careful rearrangement of the poetry in a clearly architectural system and would have meant Walt's definite arrival as a man of letters worthy of a publisher's notice, if the firm that had launched the book had not gone bankrupt the moment it was to appear, thus throwing him back on his personal resources again. The Civil War that followed a year later was, as Walt himself realised, the turning-point as well as the greatest event of his life. It preserved the Union which was essential to his conception of American democracy; hence his enthusiasm when it broke out. And out of the suffering of the soldiers that Walt witnessed for years there grew the confirmation of his faith in the common man and the justification of his own personal form of love from man to man, the 'adhesiveness' that was the basis of his place among mankind. From this point of view his ode to Lincoln is less an elegy on an exceptional personality than a paean on the divine average, the most perfect, the most representative among the leaves of grass. Death was now familiar to Walt and often enough had come as a welcome friend. It became for him a symbol of relief and of peace and as such a sign that his former vitality was beginning to wane, both physically and mentally. The transcendental hobo of the early years was now a sedentary government official, less concerned to enlarge his life's work with new poems than to revise and rearrange the old ones in order to 'bring them up to date', i.e., to expunge the earlier personal tones and to introduce allusions to the war and his own part in it. The editions of 1867 and 1871 sound a new note of chauvinistic nationalism which turns the Civil War into a grand struggle for humanity and leads on to the world-brotherhood of man proclaimed in *Passage to India*. He was no longer a revolutionary, but he refused to deny his past: the Calamus poems were preserved practically intact. The paralysis that struck him down in 1873 might well have finished a lesser man; the immense strength of will that brought his almost helpless body in a few years back to a state that was close to normal for his age and enabled him to travel long distances and to give public readings and lectures during the last years of his life indicates the self-discipline that was characteristic of him always and largely explains the charm exercised by the curious serenity and majesty of his presence.

Such are some of the important points in Whitman's life stressed in this book. His thought is treated under nine headings as the 'Evolution of the Grand Themes' of the poetry such as mysticism and the poetry of the body, the 'implied' metaphysics, morality, the fundamental aesthetics, America, democracy, etc., and three chapters are devoted to Whitman's artistry. What is lacking is a discussion of Nature as Whitman experienced and used it in his poetry. Assuredly it is not a 'theme' in the usual sense, but it pervades a good deal of his greatest achievements; in any case it would be a problem in the work of a man who has become both the singer par excellence of mass humanity and the most important American poet

of the Sea. However, in its place, one is almost tempted to say, there is a long and weighty chapter on 'la vie sexuelle' in which the French researcher has much that is interesting to say. Whitman's sexual abnormality is now pretty generally recognised, since the poet himself became quite frank about it. Today it is only a question of degree and effect. The vaunted six illegitimate children in the letter to Symonds will hardly convince anyone any more, but there still remains the possibility of a bi-sexuality which might account for an occasional normal relationship to which there are references now and then, but for which we have no positive proof. On the other hand, we have no proof either that his abnormal love life was 'active', that he found a friend with whom he could indulge his propensity. The balance of inference inclines toward a non-fulfillment of the desires which form the main burden of his love-poems and we may assume with Asselineau that his poetry is based mainly on that fact. It became the cathartic relief from the strains and stresses caused by his abnormal sexuality and this in turn, his 'adhesiveness', was transmuted into his all-embracing humanitarian democracy. That will be a conclusion hard for many people to accept; a democratic idealism rooted in an unhealthy constitution is distasteful in the extreme. But normality, in our day, has become such a relative conception and bi-sexuality in mild forms comes so frequently to our notice in every-day life, that its occurrence in exceptional personalities like Whitman need not trouble us unduly and certainly does not in the least derogate from the American poet's manliness, since he seems to have kept it under strict control in an inner battle that lasted almost to his death. It is to this note of spiritual heroism that Asselineau's fine study is keyed.

A few slight slips: p. 32: Wheeling was in western Virginia, not West Virginia, when Walt and Jeff passed through it in 1848; p. 115: in 1860 Howells was not editor of the *Atlantic Monthly*, but in Ohio writing the campaign biography of Lincoln; p. 142: if Andrew Whitman really became a soldier in 1861, he was not 'mobilised' in the usual sense, but enlisted as a volunteer. The 'draft', i.e., compulsory military service was only introduced two years later.

Basel.

H. LÜDEKE.

Zeit und Wirklichkeit bei Thomas Wolfe. By KARIN PFISTER.
(Anglistische Forschungen, Heft 89.) Heidelberg: Carl Winter.
1954. 140 pp. DM 9.60.

Karin Pfister studies Wolfe from the point of view of time, *sub specie temporis*. Far from being a search for Wolfe's ideas about time or for his conception of time, this book presents the concrete manifestations of time

in Wolfe's work. The first general remark which helps us to place the subject is that Wolfe adhered to no doctrine and rarely expressed ideas out of the context of his novels, although he had probably read philosophers like Spengler and Bergson, and was influenced by them. His notion of time was entirely dependent on the senses, hence the fluidity of his prose, the richness and accumulation of memories and fugitive impressions which finally lead to an overwhelming feeling of loss.

The second remark is that, for Wolfe, time and reality are one and the same thing. Time is implied in all the forms of life, which become variations on the theme of time: railways, ships and bridges acquire a personality, they are living in our life (chapter 2). For such a novelist, the approach to reality is conditioned by a certain conception of time. Perhaps Mr. Pfister endows his subject with too much philosophical dignity, although he is justified in examining Wolfe in the light of some modern conceptions of time.

This is not the place to show similarities between Wolfe, on the one hand, and Bergson, Proust, Hofmannsthal, Virginia Woolf, Jules Romains, Rilke, Taine, Jack London, etc., on the other hand. Mr. Pfister adds some new discoveries to those which have already been made, and helps us to understand, not how much Wolfe was influenced, but how deeply he was conscious of his time.

Unfortunately, this critical work is not without defects. For example, Mr. Pfister does not seem to realize the meaning of Proust's search for lost time. With Wolfe it is just a return to the world of his childhood, to his buried selves (as if a continuous metempsychosis takes place in a single lifetime). Was Wolfe influenced in this by Proust, and why does Mr. Pfister transpose to one of his chapters (chapter 4) the general title of Proust's work? There is no allusion to, no quotation from Proust in that chapter. And yet Daniel L. Delakas¹ shows that whole paragraphs of Wolfe (the description of death) are consciously imitated from Proust. Mr. Pfister has here lost a good opportunity.

Whatever his sources may have been, Wolfe was primarily an American influenced by the history and future of his country, and in this, according to Mr. Pfister, he differs from European thinkers. For him, the problem of time is not the same.

Although it is difficult to find upon what Wolfe's hope in the future is based, and in what exactly it consists, the evidence is that Wolfe tried to express some vague metaphysical ideas (the father-concept for example, which seems to play an essential part). These ideas are but hinted, so that Mr. Pfister leaves us with mere hypotheses, the most curious of which being that of a regeneration of mankind, of a new coming, based upon Wolfe's liking for the Old Testament. This hope, this belief, according to Mr. Pfister, is common among Americans.

It would be useful (but not rewarding) to show the contradictions in

¹ *Thomas Wolfe, la France et les Romanciers français*, Paris, Jouve, 1950. This book is not mentioned by Mr. Pfister.

Wolfe's work. Mr. Pfister has preferred to present in small, disconnected chapters, Wolfe's attitude to life without criticising it or drawing the conclusions implied in it. This is why the best parts of this book are those on specific themes which do not necessarily lead to philosophical distinctions, the chapter on the seasons for example.

Bern:

RAYMOND TSCHUMI.

Points of Modern English Syntax

Discussion of the sentences quoted in Vol. XXXVII, No. 4, August 1956

94. In sentences like *I didn't know any better at the time* — *Work is over for the day* — *She turned pale at the sight* — *I was told something of the sort* — *He never said anything of the kind* — *That's not enough for the purpose* — *I can't recall his name for the moment* — *This will do for the present*, and a few more of the like, the definite article is generally declared to be equivalent to *this* or *that*, for which reason it is sometimes called the 'demonstrative' or 'deictic' article. This is explained as a relic of an older stage of the language, more particularly as due to the descent of the definite article from the Old English neuter demonstrative pronoun. Thus Poutsma, *Grammar of Late Modern English*, Part II, ch. XXXI, 6, p. 521, who here voices a generally accepted opinion. This historical explanation, however, like many others, creates more problems than it purports to solve. Why, we are tempted to ask, should this demonstrative force, allegedly inherited from Old English, only have persisted in these expressions? Why are they all prepositional phrases? And, before we accept the historical explanation, are we quite sure that we have observed the facts of living English correctly? Otherwise we run the risk of explaining the imaginary and non-existent. Is it really true that the definite article in these expressions is equivalent to *this* or *that*? How then are we to account for the fact that many of them also occur with the demonstrative pronoun and that in each case there is a perceptible difference in meaning? For a glance at the sentences quoted is enough to show that the two can by no means be used indiscriminately.

The character of the definite article as used in these expressions can, it seems to us, with more justice be described as anaphoric than demonstrative or deictic. We only say '*I didn't know any better at the time*' when a past time has been mentioned shortly before. '*She turned pale at the sight*' only makes sense when the sight has been previously described. '*This will do for the present*' or '*I can't recall his name for the moment*' by the use of the article assume the element of time as implicit in every human situation. It may not be superfluous to add in this connexion that for an article to be

called anaphoric it is not necessary that it should refer to a noun that has been explicitly mentioned before, nor even that a nominal idea should have been, however vaguely, contextually adumbrated. It is enough that the idea should have been present in the mind of the speaker and tacitly assumed by him to be also present in that of the hearer. Once we accept the anaphoric character of these articles the fact that they only seem to occur in prepositional phrases turns out to be no fact at all. For the same anaphoric use is found without prepositions: 'Mrs. Tracy? The name did not suggest anything to her.' or 'His son a fugitive from justice? The thing seemed incredible.'

However this may be, the essential difference between the expressions with *the* and with *this* or *that* is rather one of meaning than of syntactic analysis.

At that time suggests psychological dissociation on the part of the speaker or writer from the period in question. He relegates it to the past or, as Dr. Wood observes, to the future (*If I am alive at that time*), but in either case the circumstances in question are represented as not affecting him as he is now. The actual nature of this dissociation is naturally various, depending as it does on the situation. It may be that the happenings described took place before the speaker's time and have no bearing on his present life. Or, if they came within the sphere of his own experience, that they concerned other people and did not affect him. Thus *at that time* and *at that period* in our examples refer respectively to:

- a. All our patients in the hospitals — he (Dr. Quackenbos).
- b. Kraepelin's name.
- c. Everything that was new in psychiatry — the other psychiatrists.
- d. Few if any psychoneurotics.
- e. Dr. Jung.

In all these cases the activities, conditions and happenings are objectively represented as matters of the past, things over and done with, events and occurrences which the writers may have witnessed or not, but which in any case do not explain anything in their present lives.

At the time, on the other hand, refers to a past period in its relation to the speaker, not only as he was then, but as he is now. Thus in the second sentence under *a.* the author describes his personal reactions when he learned about Dr. Quackenbos's methods, but he goes on to say that now he is not so sure he was right in condemning his colleague. Similarly when we say *I didn't know any better at the time* the inference is that we are wiser now. As Mr. Van Wageningen, Leeuwarden, puts it: 'it indicates that the writer's views of what took place or existed were not borne out by what occurred later on.' In corroboration of this the same correspondent cites a Letter to the Editor in *The Listener*, August 2, 1956, where it says: 'The story related in my letter to you appeared in one of the London weeklies some thirty years ago ... As far as I could discover *at the time*, it remained unchallenged. Thinking that it might interest readers of Mr. Hesketh Pearson's talk I wrote my letter to you. It appears

however that it has given some offence, and since this was remote from my intention, I willingly withdraw the letter and offer my regrets.'

A similar interpretation imposes itself in a case like the following:

These were ideas held by many people in the 1930s. Mr. Ambler made them part of a criminal mythology that is now faded, but *at the time* seemed very bright and fresh. *Times Lit. Suppl.*, July 20, 1956, p. 434/3.

The sense suggested is that the author himself was among those to whom Mr. Ambler's ideas in the thirties seemed bright and fresh, but that now he feels differently.

The words *even now* in the following quotation point to the same interpretation:

For the truth is that of that strange disappearance I knew nothing *at the time*, and, even now, my knowledge is limited to what I have learned from those who were directly concerned in the investigation. R. Austin Freeman, *The Penrose Mystery*, ch. I, p. 5 (Pan Books).

The difference between *at this time* and *at that time* is the same as that between the two demonstratives generally. It may, briefly and roughly, be defined as follows: *this/these* refer to what the speaker considers near to him in space, time or psychologically (emotionally, mentally), whereas *that/those* are used of what he regards as farther removed from him in the same respects. Dr. Wood is undoubtedly right when he remarks that the use of the pronoun is essentially a matter of psychology. It is always, and only, the mental attitude of the speaker that counts. A bottle of spirits standing on a table at equal distances from a drinker and a teetotaller, may to the former be 'this bottle' and to the latter 'that bottle'. Dutch readers will note that ideas evoking unpleasant associations are invariably referred to by *die* and *dat*: *morgen begint die akelige school weer — daar heb je dat vervelende mens weer — die zeurpiet — dat gejeengel op die piano*, etc. Dr. Wood conveniently calls *that/those* dissociational, *this/these* associational. How now to explain *at this time* in the last sentence under *e*? It might be thought that to an author writing in 1953 (the year in which the book quoted from was first published), 1909 was long enough ago to warrant the use of *that*. So it is, and *that* would have been the word used if the author had been thinking of the pretty long interval separating the two points of time. 'But the element of "approach" enters in: he places himself mentally at the point of time, or in the circumstances, he has just mentioned: he is no longer separated from them. Or, perhaps, we may put it this way: *that* views the time in question from a present-day point of view, *this* from a contemporary point of view.' (Dr. Wood.) We may add as a contributory factor that the author had mentioned the year 1909 two sentences before, so that it was still fresh in his mind as the crucial period in the mental development of Dr. Jung, the subject of his book.

95. Clauses qualifying a noun denoting time may, as is well known, open

with a relative adverb or with *that*: *the time when, the time that*. A comparison of the two sets of sentences quoted will show that it is not immaterial which construction is used; in the great majority of cases it is impossible to replace one by the other and if, exceptionally, such a substitution can be made, as in *It happened on the day that (or when) I was born*, such a change entails a slight change of meaning and a different analysis of the sentence, of which more anon.

We find a relative adverb when the sub-clause is genuinely relative, that is, when it qualifies the leading member (the 'antecedent') in the same way in which clauses with *who* and *which* qualify other nouns. A sentence like *I can't remember the time when I first met him* is syntactically of the same pattern as *I can't remember the name of the man who told me*. The noun thus qualified (*time, man*) belongs exclusively to the main clause and forms no part of the sub-clause. Of this type are the sentences quoted under *b.*: *the inspiring days* exclusively serves as a prepositional object in the main clause (*he touched upon the inspiring days*), just as *from the time* in the second sentence under *b.* is only a prepositional adjunct to *They have acquired this emotional flavour*. A few more examples, taken from *Kruisinga's Handbook*, may be welcome for verification purposes:

Yet the final moment, when some terrific tempest burst through the last land-ridge between Britain and the Continent, must have struck the imagination of the men who witnessed it. Williamson, *The Evolution of England*, ch. I.

His eyes were watching for the moment when the accounts would be finished and Stephen free. Walpole, *Fortitude* I, ch. 3, § 2. p. 31.

Thursday, the thirty-first of August, was one of a series of days during which snug houses were stifling and when cool draughts were treats. Hardy, *Return of the Native* IV, ch. 5, p. 341.

It will be seen that *the final moment, the moment* and *one of a series of days* are respectively the subject, the prepositional object and the nominal predicate of the main clause; that they can in no sense be said to form part of the sub-clause; and that the latter in each case qualifies its leading member in exactly the same way as other relative clauses qualify other nouns. Particularly telling is the syntactic parallelism between *during which* and *when* in the last example, which puts the relative function of *when* beyond any doubt.

The sentences quoted under *a.* are apparently of the same type: they seem to contain a noun denoting time which is qualified by an attributive clause, only this happens to be introduced by *that* instead of *when*. In reality the construction of these sentences is quite different from the type discussed just now:

a. the leading members (*time* and *period*) form part of preposition-groups which are made conjunctive by the addition of *that* (*about the time that, by the time that, etc.*);

b. these preposition-groups open adverbial clauses (*about the time that I get back to camp; by the time that Wildeve reached her name, etc.*);

c. these preposition-groups in each case qualify both the main clause and the sub-clause. Thus *about the time* specifies both the moment when the speaker wants to have the flare lighted and when he expects to be back in camp. Similarly *by the time* indicates the moment when Wildeve reached her name and when his blankness intensified to mortification.

d. these sentences, for all that their form might lead us to think differently, contain no attributive clauses at all.

A simple experiment will convince the most sceptical reader that we have indeed and truly to do with adverbial clauses: the conjunctive prepositional groups *about the time that*, *by the time that*, *at the time that* and *during the period that* can all be replaced by the simple conjunction *when*, which no doubt entails a loss in precision of expression but leaves the main syntactic structure of the sentence unimpaired. Such a compression is out of the question in the sentences under *b*. In all the cases under *a*. *that* serves the function to which we had already occasion to refer in Point 67 under *b*. (*Engl. Sts.* XXXIV, June 1953): it is added to words or word-groups that in themselves are not conjunctive to make them so and to enable them to open adverbial clauses. We may remind the reader of *now* and *now that*, *so* and *so that*, *in* and *in that*.

The difference in construction between the two types of sentences corresponds to a difference in meaning. The conjunctive groups with *that* merely specify the time, but, as Dr. Wood observes, 'a clause introduced by *when* expresses the real centre of interest. Thus if I say *I am looking forward to the day when I retire* what I really mean is that I am looking forward to my retirement; but if I say *On the day that I retire I shall receive a cheque for a thousand pounds* I am not expressing any interest in the fact of retiring; I am merely using an (adverbial) clause to identify a particular day. In one of the short stories of W. W. Jacobs one character asks another *Do you remember the day when you knocked a policeman's helmet off?* What he is calling to mind, and rather enjoying, is not a particular day but the memory of what happened then. If, however, he wished to use the incident not for any interest it had itself, but to identify the day on which another occurrence took place, he would probably say *It happened the day that you knocked that policeman's helmet off.*'

The possibility of two constructions is not limited to nouns denoting time, we also find it after those indicating place, reason, and a few others, difficult of classification (*the place where*, *the place that*; *the reason why* (or *that*), with differences in meaning and syntactic interpretation parallel to those outlined above.

The conjunctive group may also occur without a preposition:

Another friend was puzzled about the Inner Parlour *the first time that* he came there: he had seen something like it once before, but could not remember where. Cecil Torr, *Small-Talk at Wreyland*, p. 27.

The following brief recapitulation of our findings may be welcome.

a. It happened the day// when I was born.

b. It happened// (the day that) I was born.

In *a. the day* is exclusively a part of the main clause, in which it functions as an adverbial adjunct of time, and *when I was born* is a relative clause qualifying its leading member *day* in the same way as any other relative clause.

In *b. the day that* is a group-conjunction opening an adverbial clause of time. This construction is only possible when the ostensible leading member (*the day*) has a double function: one with respect to the main clause (It happened that day) and one with respect to the sub-clause (I was born that day). It is purely fortuitous that in this case the two functions should be identical (adverbial adjunct of time); this is by no means always the case.

Haarlem.

P. A. ERADES.

Corrigenda

1. In his rejoinder to my article on the fall-rise intonation Mr. Lee quotes one of my examples (*E. S.* August 1956, p. 160-61) which appeared in the manuscript and in the first proof, but which was subsequently crossed out. It belongs p. 159 between line 12 and 13 and is another quotation from MacCarthy's *English Conversation Reader*. Here it is:

Betty (speaking of a book): It's ex-tremely well - written (3) and most a-musing in -parts (1). With 1 there is the variant: most a-musing in parts. With 3 the variant is: It's ex'tremely well -written.

2. Readers of my article are also requested to make the following correction, which, owing to a slip on my part, could not be incorporated in the article. Page 159, last line but one, should read: '...level pitch. The following unstressed syllable or syllables are pitched very low, and the nucleus is a level tone somewhat above the lowest pitch-range'. — The last tone-mark of each of the five examples quoted on p. 160 should be altered accordingly, namely: -people, de-bate, -league, -crimes, -power, instead of: -people, de-bate, etc.

Basel.

MARIA SCHUBIGER.

Brief Mention

Grammatik der englischen Sprache. Von H. KOZIOL and F. HÜTTENBRENNER. (Sprachwissenschaftliche Studienbücher, begründet von Hans Krahe.) Heidelberg: Carl Winter. 1956. 200 pp. Sewed DM 9.80, cloth DM 12.50.

In this book the facts of English grammar are presented methodically and, on the whole, correctly. As it is meant for students whose mother-tongue is German, there are numerous comparisons between German and English; as it is also *written* in German, the amount of English, apart from observations *about* English, that it contains is fairly small. Examples are plentiful but mostly rather short, nor do they always represent natural spoken or written English. Too much attention is often paid to orthographic and other minutiae, while important constructions (such as *I want you to stay*) are sometimes overlooked or too briefly dealt with. On the other hand, the book contains several well-argued paragraphs, such as those on Gender (206-210), though this section is followed by the traditional list of sex-indicators (*nephew* — *niece*, *man-servant* — *maid-servant*, etc.), which are a matter of vocabulary and word-formation, not of Gender. But there is no doubt that in its thorough, if somewhat old-fashioned way this Grammar will be a useful tool to those for whom it is intended. — Z.

Gradadverbien im heutigen Englisch. Von GUSTAV KIRCHNER. Halle (Saale): VEB Max Niemeyer Verlag. 1955. 126 pp.

In 1902 Eugen Borst published in the *Anglistische Forschungen* a treatise on *Die Gradadverbien im Englischen*, listing about 180 adverbs of degree, including some that had become obsolete after the Old or Middle English period. Professor Kirchner's list, which is confined to words still actually used, contains at least a hundred more, as well as sections on word order, hendiadys (*nice and early*), noun-adjective compounds (*snow-white*), adverbial nouns (*a lot better*), and other related subjects. Opinions may differ as to whether he is right in regarding such adverbs as *devastatingly* (*entertaining*), *hopelessly* (*exaggerated*), etc. as 'pure' adverbs of degree, translating them by 'gründlich' (in: *the book calmly and d. ridicules* ...), 'völlig', etc. Surely in these and many other cases the original meaning continues to show through. — In spite of this reservation, Professor Kirchner's monograph will be of great use and interest to students of modern English. — Z.

The Novels of L. H. Myers. By IRÈNE SIMON. (Langues Vivantes No. 46.) Bruxelles: Marcel Didier. 1956. 150 pp. Fr. 60.—.

Professor Simon has written a careful analysis of the novels of L. H. Myers (1881—1944): *The Orissers*, 1921; *The CLIO*, 1925; *The Near and the Far*, 1928; *Prince Jali*, 1931; *The Root and the Flower*, 1934; *Strange Glory*, 1936; *The Pool of Vishnu*, 1940. Myers was 'concerned first and foremost to explore motives and to analyse attitudes to life, to discover the principles for the individual and also for the community.' 'This concern for moral and philosophical issues is his greatest quality as a novelist.' As a critical introduction to his work, Professor Simon's study, which originally appeared serially in the Belgian *Revue des Langues Vivantes*, can be strongly recommended. — Z.

Periodicals Received

The Journal of English and Germanic Philology. LIV, 2. April 1955. J. R. Frey, Postwar German Reactions to American Literature. — A. Cabanis, *Beowulf* and the Liturgy. — P. F. McLane, Spenser's Cuddie: Edward Dyer. — C. Elliott, Two Notes on Henryson's *Testament of Cresseid*. — E. L. Griggs, Ludwig Tieck and Samuel Taylor Coleridge. — *Id.* LIV, 3. July 1955. H. M. Reichard, The Independence of Pope as a Political Satirist. — J. Conley, *Pearl* and a Lost Tradition. — J. Thale, Browning's "Popularity" and the Spasmodic Poets. — W. C. McAvoy, Form in *Richard II*, II. i. 40-66. — P. J. Salz, Peacock's Use of Music in His Novels. — L. M. Price, Anglo-German Literary Bibliography for 1954. — *Id.* LIV, 4. Oct. 1955. John Jay Perry Memorial Issue — *In Memoriam* — John Jay Perry. — A. L. Altenbernd, On Pope's "Horticultural Romanticism". — T. W. Baldwin, Marlowe's Musaeus. — E. H. Davidson, Hawthorne and the Pathetic Fallacy. — G. B. Evans, The "Dering MS" of Shakespeare's *Henry IV* and Sir Edward Dering. — C. N. Fifer, Dr. Johnson and Bennet Langton. — J. T. Flanagan, Hemingway's Debt to Sherwood Anderson. — H. Fletcher, A Possible Origin of Milton's "Counterpoint" or Double Rhythm. — M. S. Goldman, Sidney and Harington as Opponents of Superstition. — S. L. Gross, Hawthorne's "Lady Eleanore's Mantle" as History. — M. T. Herrick, The New Drama of the Sixteenth Century. — A. Holaday, Giles Fletcher and the Puritans. — S. Paul, Thoreau's "The Landlord": Sublimely Trivial for the Good of Men. — R. W. Rogers, Alexander Pope's *Universal Prayer*. — R. L. Schneider, The Failure of Solitude: Wordsworth's Immortality Ode. — A. L. Scott, Mark Twain Revises *Old Times on the Mississippi*, 1875-1883. — A. W. Secord, A September Day in Canterbury: The Veal-Bargrave Story. — C. H. Shattuck, Bernard Shaw's "Bad Quarto". — A. Sherbo, Christopher Smart, Free and Accepted Mason. — R. M. Smith, Origines Arthurianae: The Two Crosses of Spenser's Red Cross Knight. — M. R. Stern, An Approach to *The Pearl*. — G. Stillwell, The Language of Love in Chaucer's Miller's and Reeve's Tales and in the Old French Fabliaux. — G. J. Worth, Conrad's Debt to Maupassant in the Preface to *The Nigger of the "Narcissus"*.

Anglia.¹ 70, 3, 1952. H. M. Flasdieck, Studien zur Laut- und Wortgeschichte. — R. J. Menner, The Date and Dialect of Genesis A 852-2936. — H. M. Flasdieck, *Boxen*. — G. Langenfelt, Stray Notes. — O. Ritter, Berichtigungen zu Bd. 69, S. 172 ff. — *Id.* 70, 4, 1952. M. Schütt, Nachruf — Emil Wolff. — A. Bonjour, Young Beowulf's inglorious period. — R. R. Purdy, Chaucer Scholarship in England and America. — E. Wolff, Zu Ruskins Idee einer Science of Aspects. — A. Esch, Das dramatische Werk T. S. Eliots. — *Id.* 71, 1, 1952. U. Ellis-Fermor, English and American Shakespeare Studies 1937-1952. — E. Th. Sehrt, Die Shakespeareforschung 1937-1952 in Deutschland und in der Schweiz. — S. L. Bethell, The Comic Element in Shakespeare's Histories. — *Id.* 71, 2, 1952. H. Pilch, Das ae. Präverb *ge*. — W. H. Wolf-Rottkay, Zur Etymologie van ae. *bāt*. — H. C. Matthes, *Beowulf*studien. — F. Holthausen, Ein altenglisches Gedicht über die Fastenzeiten. — D. S. Brewer, Sixteenth, Seventeenth and Eighteenth Century References to the Voyage of Othere. — I. Langenauer, Wortgeschichtliche Lese Früchte. — W. F. Leopold, *Streptomycin*. — F. Fiedler, Glossen zur neuenglischen Syntax. — *Id.* 71, 3, 1953. I. Hecht, L. L. Schücking — 75 Jahre. — E. Leisi, Gold und Manneswert im *Beowulf*. — M. Wickert, Das Schattenmotiv bei Shakespeare. — K. Hammerle, Das Laubenmotiv bei Shakespeare und Spenser. — R. Fricker, Eigenart und Grenzen von Miltons Bildersprache. — *Id.* 71, 4, 1953. S. Potter, Commentary on King Alfred's Orosius. — N. E. Eliason, *Beowulf* Notes. — H. M. Flasdieck, Bibliographische und linguistische Neuerscheinungen, ein Sammelbericht. — *Id.* 72, 1, 1954. M. Schütt, Ein Beda-Problem. — B. White, Medieval

¹ For earlier numbers, see *E. S.* XXXII (1951), pp. 284-285.

Animal Lore. — R. H. Robbins, A Dramatic Fragment from a Caesar Augustus Play. — D. C. Boughner, Vice, Braggart, and Falstaff. — T. Riese, Maria Edgeworths Essay on Irish Bulls. — R. Stamm, Christopher Fry and the Revolt against Realism in Modern English Drama. — *Id.* 72, 2/3. 1954. H. M. Flasdieck, *Pall Mall*. — *Id.* 72, 4. 1955. R. H. Robbins, The World Upside Down: a Middle English Amphibole. — D. S. Brewer, Observations on a Fifteenth-Century Manuscript. — K. G. Wilson, Five Unpublished Secular Love Poems from MS Trinity College Cambridge 599. — C. F. Bühler, A Satirical Poem of the Tudor Period. — E. Wolff, Zur Methodik der literarhistorischen Erschliessung des 18. Jahrhunderts. — H. H. Kühnelt, Die Bedeutung der italienischen Malerie für den Dichter Dante Gabriel Rossetti. — R. Blenner-Hassett, Yeats' Use of Chaucer. — *Id.* 73, 1. 1955. H. Huscher, Max Förster. — M. Förster†, A New Version of the Apocalypse of Thomas in Old English. — H. Pilch, Der Untergang des Präverbs *ȝe-* im Englischen. — J. W. Draper, Ethiopian in Shakespeare. — *Id.* 73, 2. 1955. E. K. Touster, Metrical Variation as a Poetic Device in Beowulf. — W. Erzgräber, William Langlands 'Piers Plowman' im Lichte der mittelalterlichen Philosophie und Theologie. — R. R. Reed, James Shirley, and the Sentimental Comedy. — M. Wickert, Miltons Entwürfe zu einem Drama vom Sündenfall. — H. Koziol, Zur Aufnahme deutscher Literaturwerke in England. — *Id.* 73, 3. 1956. E. Mertner, In Memoriam Hans Weyhe. — W. Wüst, Zu Deutung und Herkunft des ae. *bāt* m.f. „Boot, Schiff“. — F. Holthausen, Zu den ae. Gedichten der Hs. von Vercelli. — H. Pilch, Me. *I-* beim Participium Präteriti. — R. H. Bowers, *When Cuckow Time cometh oft so Soon*. — P. J. Frankis, Some Late Middle English Lyrics in the Bodleian Library. — F. Wölcken, *Skim-milk*. — H. Koziol, *To go to Bedfordshire and Spoonerism*. — A. J. Bliss, A Modern English Idiom. — F. H. Link, *And* oder *with* + Partizipium. — B. Foster, Recent American Influence on Standard English. — *Id.* 73, 4. 1956. E. G. Stanley, Old English Poetic Diction and the Interpretation of the Wanderer, The Seafarer and The Penitent's Prayer. — H. Kuhn, Amerika — Vision und Wirklichkeit. — H. Straumann, Eine amerikanische Seinsdeutung, Faulkners Roman 'A Fable'.

Archiv für das Studium der neueren Sprachen.¹ 189, Band, 104. Jahrgang, 1. Heft. 1952. W. Fischer, Über einige Zusammenhänge zwischen Kultur und Literatur in den Vereinigten Staaten der Gegenwart. — *Id.* 189/104, 2-3. 1953. G. Müller, Le Père Goriot und Silas Marner. — H. Bock, Common Sense als Lebenshaltung und Philosophie in England. — *Id.* 189/104, 4. 1953. F. Schubel, Zur Bedeutungskunde altenglischer Wörter mit christlichem Sinngehalt. — *Id.* 190/105, 1-2. 1953. E. Buck, Vier Zeilen von Shakespeare in berühmten französischen und deutschen Übersetzungen. — *Id.* 190/105, 3. 1954. B. Carstensen, Evelyn Waugh und Ernest Hemingway. — N. Happel, Äusserungen Hemingways zur Darstellung der Wirklichkeit und Wahrheit. — *Id.* 191/106, 1-2. 1954. W. Krogmann, Neorxnawang und Iða völlr. — *Id.* 191/106, 3. 1955. H. Marcus, Orientalisches Wortgut im Englischen. — *Id.* 191/106, 4. 1955. A. Schöne, W. M. Thackeray, The Rose and the Ring. — *Id.* 192/107, 1. 1955. E. G. Stanley, Die anglonormannischen Verse in dem mittellenglischen Gedicht 'Die elf Höllenpeinen'. — *Id.* 192/107, 2-3. 1955. H. Marcus, Thomas Nash über Deutschland. — *Id.* 192/107, 4. 1956. F. Schönemann, Mark Twains 'Huckleberry Finn' (Zum 70. Geburtstag, 1885-1955.). — *Id.* 193/108, 1. 1956. J. Kleinstück, Chaucers 'Troilus' und die höfische Liebe.

Neophilologus. XXXV, 4. Oct. 1951.² B. J. Timmer, Expanded Lines in Old English Poetry (226-230). — A. K. Moore, Some Implications of the Middle English *Craft of Lovers* (231-238). — A. C. Bouman, Een drietal Etymologieën: *aibr*, *eolete*, *garsecg* (238-241). — *Id.* XXXVI, 1. Jan. 1952. J. Swart, Chaucer's Pardoner (45-50).

¹ For earlier numbers, see *E. S.* XXXII (1951), p. 285.

² For earlier numbers see *E. S.* XXXII (1951), p. 192 (XXXIV in the last two entries should be XXXV).

- W. Peery, Spanish Figs and Conjectural Thistles (50-53). — *Id.* XXXVI, 2. April 1952. A. G. H. Bachrach, The Foundation of the Bodleian Library and XVIIth Century Holland (101-114). — *Id.* XXXVI, 3. Juli 1952. R. L. Colie, Sir Thomas Browne's "Entertainment" in XVIIth Century Holland (162-171). — *Id.* XXXVI, 4. Oct. 1952. W. Schrickx, The Portraiture of Gabriel Harvey in the Parnassus Plays and John Marston (225-234). — *Id.* XXXVII, 1. Jan. 1953. N. Davis, The Letters of William Paston (36-41). — R. L. Colie, Jacob Cats and the English Puritan Marriage Condition (42-50). — *Id.* XXXVII, 2. April 1953. U. Ellis-Fermor, Shakespeare and the Dramatic Mode (104-112). — B. White, Two Notes on Middle English (113-115). — *Id.* XXXVII, 3. Juli 1953. A. G. H. Bachrach, Joseph Conrad's Western Eye, I (157-166). — *Id.* XXXVII, 4. Oct. 1953. *Id.*, *Id.* II (219-226). — *Id.* XXXVIII, 1. Jan. 1954. R. H. Robbins, Five Middle English Verse Prayers from Lambeth MS. 542 (36-41). — J. W. Draper, The Date of *Henry IV* (41-44). — *Id.* XXXVIII, 2. April 1954. J. Swart, The Construction of Chaucer's *General Prologue* (127-136). — *Id.* XXXVIII, 3. Juli 1954. P. P. J. van Caspel, The Theme of the Red Carnation in James Joyce's *Ulysses* (189-198). — *Id.* XXXVIII, 4. Oct. 1954. J. Kleinstück, The Problem of Order in Shakespeare's Histories (268-277). — D. I. Masson, Free Phonetic Patterns in Shakespeare's Sonnets. — *Id.* XXXIX, 1. Jan. 1955. F. P. Wilson, The Elizabethan Theatre (40-58). — *Id.* XXXIX, 2. April 1955. J. C. van Meurs, Beowulf and Literary Criticism (114-130). — R. H. Robbins, A Middle English Diatribe against Philip of Burgundy (131-146). — *Id.* XXXIX, 3. Juli 1955. J. E. Cross, Notes on Old English texts (203-206). — C. A. Luttrell, The *Gawain* Group. Cruxes, Etymologies, Interpretations (209-217). — *Id.* XXXIX, 4. Oct. 1955. G. J. Visser, Celtic Influence in English (276-293).
-

Hopkins' 'Windhover' and Blake

The power of observation and the skillful pictorial effects which are so characteristic of Hopkins' work are nowhere better exhibited than in his well-known sonnet, 'The Windhover',* and are an important reason for its wide appeal. It is therefore especially interesting to find that some of the most effective imagery of this poem bears striking parallels to a painting by William Blake for still another poem, Milton's 'L'Allegro' — parallels striking enough to suggest that Hopkins might actually have seen Blake's work before writing his sonnet.

This painting is the second of Blake's six watercolors for 'L'Allegro';¹ it is called 'Night Startled by the Lark', and depicts lines 41-44 of the poem:

To hear the lark begin his flight,
And singing startle the dull night,
From his watchtower in the skies,
Till the dappled dawn doth rise.

*

THE WINDHOVER:

To Christ our Lord

I caught this morning morning's minion, king-
dom of daylight's dauphin, dapple-dawn-drawn Falcon, in
his riding
Of the rolling level underneath him steady air, and striding
High there, how he rung upon the rein of a wimpling wing
In his ecstasy! then off, off forth on swing,
As a skate's heel sweeps smooth on a bow-bend: the hurl
and gliding
Rebuffed the big wind. My heart in hiding
Stirred for a bird, — the achieve of, the mastery of the thing!
Brute beauty and valour and act, oh, air, pride, plume, here
Buckle! AND the fire that breaks from thee then, a billion
Times told lovelier, more dangerous, O my chevalier!
No wonder of it: sheer plod makes plough down sillion
Shine, and blue-bleak embers, ah my dear,
Fall, gall themselves, and gash gold-vermilion.

Poems of Gerard Manley Hopkins, First edition edited by Robert Bridges, Third edition edited by W. H. Gardner, New York & London, Oxford University Press, 1948, p. 73. (Reproduced by kind permission of the Oxford University Press.)

¹ These paintings, as well as those for 'Il Penseroso', are reproduced in color in Adrian Van Sinderen, *Blake the Mystic Genius*, Syracuse University Press, 1949. Mr. Van Sinderen is the present owner of the two series of watercolors. The whole group may also be found in the 1926 Nonesuch Press edition of Milton's works, but in small black and white reproductions which do not show all the details relevant to our present study.

Together with each of his pictures in the 'L'Allegro' and 'Il Penseroso' series, Blake copies out the lines of the poem to which the drawing applies, and also adds a brief prose description of that drawing. The statement with which he accompanies this particular watercolor reads: 'The Lark is an Angel on the Wing. Dull Night starts from his Watch Tower on a Cloud. The Dawn with her Dappled Horses arises above the earth. The Earth beneath awakes at the Lark's Voice.' Here Blake indicates both the extent to which he has followed Milton in portraying the scene, and at the same time the extent to which he has supplied interpretations of his own for the original lines. He adds, first of all, the Earth, personified as a woman, sitting in a half-raised position and supporting herself on one arm stretched to the ground behind her, with her head thrust back and her gaze directed upon the lark above. Immediately above the Earth, but smaller and less distinctly outlined, is the figure of Dawn, also personified as a woman; she seems to be floating through the air, and is drawn by a group of four dappled horses. Above her, but set into the background, Dull Night, in the form of an old and bearded patriarch, peers dimly from behind a watchtower, only the top of which can be seen jutting out from a cloud. Above him, but brought into the front of the picture so that it dominates the whole group, is the figure of the Lark, portrayed as a boyish-looking angel, with his arms stretched outward upon his great wings, and his body half-twisted as he hovers in the air. Painted in light flesh and gold tones, he stands out strongly against the dark background of the sky behind and above him, in which a few stars, not yet obliterated by the morning light, glitter forth.

So much for the picture as a whole. Let us now consider those characteristics which are of particular interest in connection with Hopkins' poem. As one looks at the painting, the provocative phrase, 'dapple-dawn-drawn Falcon', is the first to come to mind. While Hopkins' image of the dappled dawn is by itself only a direct reminiscence of Milton's use of the phrase,² as quoted above, the addition of 'drawn', and the special grouping of the three terms in this way, suggest that Hopkins had in mind not only Milton's lines, but Blake's painting of those lines.

Hopkins' actual handling of the image, however, affords a good example of how he could have made use of the painting as a source, and could at the same time reach beyond that source in evoking the reader's response. For his characteristic ability to mold a phrase that will strike one's imagination in several different ways at once is nowhere more apparent. 'Dapple-dawn-drawn Falcon' first of all places within the same frame of

² Though 'dappled' expresses one of Hopkins' favorite ideas and therefore occurs frequently in his poetry, it seems justifiable to assume that he is here recalling the Miltonic phrase, since he elsewhere shows a similar familiarity with Milton's early poems. Compare, for instance, his 'Towery city' (*Duns Scotus' Oxford*) with Milton's 'Towered cities' (*L'Allegro*), or his saying of the dove of peace that 'He comes to brood and sit' (*Peace*) with Milton's line, 'While Birds of Calm sit brooding on the charmed wave' (*Ode on the Morning of Christ's Nativity*).

reference its three distinct elements: the dawn, the bird, and the chariot or horses implied in 'drawn'. But the vigorous syntactical arrangement of adjective-noun-verbal adjective-noun does much more. By placing 'drawn' between the two nouns, Hopkins allows — indeed, he forces — us to apply it to both of them at the same time. As applied to the dawn, it is closest to Blake's concept, and evokes the classical image of Apollo and his sun-chariot which also unquestionably underlay Blake's use of dawn and her horses in his picture. But when we consider it in its place in the hyphenated phrase, and apply the whole of that phrase to the falcon, we must visualize the bird, 'morning's minion', as drawn forth, driven into the air, at the first sign of the morning light. In no way, however, can the phrase possibly allow the incongruous image urged by Mr. Peters,³ of the falcon riding the dawn as his charger, which is central to his interpretation of the poem. It cannot be said of a person bestriding a horse that he is 'drawn' by him, though the term is quite properly applied to the occupant of a chariot to which the horse is yoked. Still another meaning for 'drawn', one accepted as a secondary connotation by Mr. Schoder,⁴ is that it indicates the bird outlined against the morning sky. Such an interpretation, however, though perfectly plausible if the word 'drawn' could be considered only by itself in relation to the falcon, is not possible within the particular syntax and association of terms selected by Hopkins.

It should be noted too that the word 'drawn' as it appears in this phrase is but a single element in the image of horsemanship which, through the combined force of 'drawn', 'rung upon the rein', 'riding', 'chevalier', and perhaps 'buckle', gives the poem one of its dominant notes. All these terms function together as distinct parts of that image, which in its turn serves to bind together the separate rhetorical statements. And Blake's use of the dappled team drawing Dawn across the sky may well be responsible not only for the particular phrase already discussed, but for the poet's whole association of the horsemanship image with the early morning appearance of the bird.

Hopkins' description of the falcon is strongly reminiscent of Blake's picture in a number of other ways as well. In Blake's drawing, as we have said, the Lark-Angel is the dominant figure, and Blake emphasizes its importance in several ways. It is centered upon the paper in the upper half of the frame, it is the largest figure in the picture, and the eyes of the other figures, as well as the line-direction of their bodies, all lead the observer to the Lark. But fully as important as all these artistic devices is the position in which the Lark is drawn. The lithe and supple lines of the poised but half-twisted body are typical of Blake. They suggest the force, the pull of muscles, which are momentarily holding the bird in

³ A. Peters, S.J., *Gerard Manley Hopkins*, Oxford University Press, 1948, p. 110.

⁴ Raymond V. Schoder, S.J., 'What does "The Windhover" Mean?' in *Immortal Diamond*, New York, 1949, p. 287.

this particular position. The outstretched arms are outlined against huge wimpled wings rising from the back of the body. The whole conception expresses the power and strength of the angel-bird, but it is a power and strength that is caught, restrained, as the figure holds itself in perfect balance upon the air.

Is not all this the very picture that Hopkins calls to mind when he speaks of the bird 'in his riding / Of the rolling level underneath him steady air, and striding / High there, how he rung upon the rein of a wimpling wing / In his ecstasy!' The half-twisted position of the bird's body, as if pulled and caught from behind, is perfectly expressed by 'rung upon the rein'. This phrase is again one which has been variously and sometimes mistakenly interpreted. For Hopkins' use of 'rung' here has been taken to refer either to the act of ringing a horse upon a rein, that is, making him walk in a circle at the end of the rein, or to the meaning of the verb 'ring' in falconry, where it describes the bird rising spirally in the air. Both of these verbs are regular in their conjugation, however, and Hopkins' 'rung' could not properly be the past tense or participle of either. On the other hand, though it looks most like the past participle of the irregular verb 'to ring' which refers to sound, this would be both grammatically incorrect, since the auxiliary is omitted, and utterly meaningless. The true answer must lie elsewhere. And if we remember the position of the bird in Blake's picture, and remember too Hopkins' insistence that his poems be heard rather than read silently, for a full understanding,⁵ both image and meaning become clear. What Hopkins is using here is the simple past of 'wring', and 'how he (w)rung upon the rein of a wimpling wing' describes the half-twisted position of the bird's body as it hovers in mid-air and seems to be reined by the force of the wings behind it, precisely the position which Blake portrays so effectively. Hopkins' dropping of the 'w' allows him to alliterate 'rung' and 'rein' visually without losing orally the meaning he intended. And he may also have wished his homonym to connote the other meanings of the regular verb 'ring', but only in an indirect and secondary fashion.

The phrase, 'in his riding / Of the rolling level underneath him steady air' also has a significant parallel in the painting. As Blake's prose statement indicates, one of his own additions to Milton's description is the cloud from which 'Dull Night's' watchtower juts forth. His use of this cloud shows that it has been introduced primarily for the artistic pattern it allows him to create. It is placed almost half-way up the sheet, and extends across the whole picture, thus acting as a strong visual barrier which separates the drawing into two parts. Dawn, her horses, and the Earth are all in the lower half, and the Lark-Angel is centered in the upper half, with one of his feet seeming almost to touch the white cloud

⁵ *The Letters of Gerard Manley Hopkins to Robert Bridges*, ed. C. C. Abbott, Oxford University Press, 1935. See letters dated August 21, 1877 on p. 46 and May 21, 1878 on pp. 51-52.

beneath him. But what is of special interest to us is that Blake's cloud, largely because of its function in the over-all pattern, suggests the same paradox of movement and mass that Hopkins' lines do. It manages to seem billowy and rolling in its parts, but level and firm as a whole. There is precisely the same implication in Hopkins' description 'Of the rolling level underneath him steady air'; the air can be felt to move and roll, yet always seems level and steady in its total effect.

The image of the 'wimpling wing', which Hopkins could hardly have seen as he watched his falcon at a normal distance, is a particularly apt description, however, of Blake's drawing of the angel's wings, in which the wimpled effect is especially striking. And Hopkins again recalls the painted figure when he speaks of the falcon as 'striding high there'. For this, while a rather strange metaphor in terms of the bird alone, becomes completely understandable in terms of Blake's angel, with one of his legs thrown out straight behind him, and the other bent back and kicked up above it. Finally, in his important personification of the falcon as the 'kingdom of daylight's dauphin', with its implication of the bird's regal nature, Hopkins may owe something not only to Blake's use of the angel for the lark, but also to his painting of that angel with the suggestion of a crown upon his tresses, as well as the traditional halo around his head.

Blake's symbolization of the lark as an angel may be of even greater significance to us, however, as offering a key to the thought pattern of Hopkins' poem. For the lark-angel symbol is undoubtedly the most remarkable element in Blake's portrayal of the Miltonic lines, and one that would have been especially memorable to a poet who regularly relied on similar personifications, whose own imagination led him elsewhere, for instance, to speak of 'sheep-flock clouds',⁶ of the stars as 'the fire-folk sitting in the air',⁷ and of the 'azurous hung hills' as 'the world-wielding shoulder majestic' of his Saviour.⁸ How natural then for Hopkins, observing the majestic falcon, and being reminded of Blake's picture of a bird which, in a similar scene, had been identified with an angel, to see in the beauty and magnificence of the greater and stronger bird the symbol of Christ his Lord! It is this symbol which gives the poem its basic unity, for it is in this sense that Hopkins can speak of the bird as 'the kingdom of daylight's dauphin' in the octet, and can later apostrophize him as 'O my chevalier' and 'ah my dear'. And it is in this sense too that 'The Windhover' can take its rightful place among the other poems Hopkins was writing at about the same time. In the whole group of sonnets composed in 1877, shortly before or immediately after Hopkins passed from his novitiate into the priesthood, there is a strong — and usually a very explicit — expression of the intellectual and religious fervor which must have dominated his thinking at such a time. Could this poem have been an exception? This seems most unlikely, particularly when one adds, to the internal evidence offered by the poem itself, the fact that Hopkins spoke of it sometime later as his best work, and gave

⁶ *Penmaen Pool.*

⁷ *The Starlight Sky.*

⁸ *Hurrahing in Harvest.*

it the significant dedication 'To Christ our Lord'. Of the many interpretations of this poem, then — and it owes much of its familiarity to the great number of interpretations to which it has been exposed — only those which recognize its implicit symbolism as basic to its structure and meaning can possibly approach Hopkins' own intention.

We are not of course implying here that Hopkins would have needed Blake's identification of lark and angel in order to make his own identification of the falcon and Christ. Such an analogy would be especially spontaneous and natural for the poet in whose work there not only runs the continual personification of nature already mentioned, but who always sees in that nature 'the grandeur of God',⁹ who need only look up at the skies to write 'I walk, I lift up, I lift up heart, eyes / Down all that glory in the heavens to glean our Saviour'.¹⁰ We are suggesting, rather, that Hopkins' natural tendency to make an identification similar to that of Blake would be one important factor in the appeal that this particular painting had for him. Not only the beauty of its artistic form, but the thinking and spirit which underlay and molded that form would make the work especially meaningful for him. And once he had looked at and had been impressed by the work, when he came to describe the grace and strength of the falcon, his imagination blended the picture that he had seen with the picture that Blake had drawn; as a result, his own poem is at once a magnificent statement of his own conception of the falcon and an expressive word-commentary on the Blake illustration.

Bearing in mind, then, the close similarities between Hopkins' poem and Blake's illustration, have we any further evidence that Hopkins did see, or at least could have seen, the painting, sometime before he wrote his poem? Though the history of the painting unfortunately gives us no absolute proof that Hopkins actually saw the piece, it does indicate that he might easily have done so. The twelve watercolors in the 'L'Allegro' and 'Il Penseroso' series were in the possession of the Monckton Milnes family during this period;¹¹ Lord Houghton, the head of the family, was a familiar figure in the social, political and literary circles of the day, and his possession of a number of Blake drawings was popular knowledge. Indeed, he is listed as a contributor to an all-Blake exhibition held at the Burlington Fine Arts Club in 1876, the year before Hopkins wrote his poem, though the particular painting in which we are interested was not among those exhibited there.

This exhibition, in which 333 Blake pictures were brought together and shown to the public for the first time, is significant, from our point of view, as an indication of the attention being given to Blake and his work during this period, an attention that of course had been fostered and directed for a number of years by the pre-Raphaelite group. Another

⁹ *God's Grandeur*.

¹⁰ *Hurrahing in Harvest*.

¹¹ See Geoffrey Keynes' notes (p. 274) on the Blake reproductions in the Nonesuch Press edition of Milton.

important stimulus in the movement was Gilchrist's *Life of Blake*, which first appeared in 1863, and which is of great interest to us for the catalogue of Blake paintings it contained. The catalogue was compiled by William Rossetti for the first edition of the book, and was subsequently enlarged for the second edition, which appeared, after Gilchrist's own death, in 1880. Included in Rossetti's comprehensive list are the whole of the 'L'Allegro' and 'Il Penseroso' illustrations, together with descriptive remarks about coloring and form which indicate that he had actually seen the series.

In the catalogue of the 1863 edition, he also mentions Milnes as the owner of the pictures. Thus, though Rossetti never tells us exactly when and where he saw the paintings, we do at least have proof here that they were in Lord Houghton's possession by 1863, were known during the period, and could be seen.

Since they did not appear either in the 1876 Exhibition already referred to, or among those paintings by Blake which had been included in an 1871 exhibition of 'Water Colours by Artists Born Anterior to 1800 and Now Deceased', also held at the Burlington Fine Arts Club, it seems unlikely that Hopkins himself could have seen the illustration at any public showing prior to his writing of 'The Windhover' in 1877. That he could have seen it in some private showing, that he would even have gone out of his way to see it, however, seems extremely likely. In his letters of a somewhat later date, he himself tells us that he went to some trouble to secure a card of admission from W. F. Rae in order to see Rae's private Rossetti collection.¹² That, given the chance, he would have done as much for the Blake illustrations of Milton there is no doubt.¹³ He was too concerned with the literary and artistic life of his day not to be fully aware of, and probably in part caught up by, the current interest in Blake. His own interest in Milton, his own interest in art¹⁴ are equally unquestionable. And we know too of his interest in the combined arts of poetry and painting, from certain remarks he makes as early as 1865 in his dialogue 'On the Origin of Beauty', about an illustration by Frederick Smallfield for some lines of Shelley. His words on the Smallfield drawing are especially relevant to our study of his poem: 'It was an exquisite thing. It is seldom one sees a picture showing so much imagination of the painter's own which yet in no way draws aside the expression of the sentiment of

¹² See his letters dated April 27 and May 14, 1881, in *Letters to Robert Bridges*, pp. 127, 130.

¹³ Lord Houghton's family home, Fryston Hall, was near Pontefract in Yorkshire. When Hopkins was studying at Stonyhurst, in Lancashire, from 1870 to 1873, he was not very far from Fryston, and it is quite possible that he visited there and saw the painting during this period.

¹⁴ His letters and journals are full of references to the artists and art exhibitions of his day, references which show him not only an eager spectator but an observant critic in the field. He had once, indeed, planned an artistic career for himself, and continued to keep sketchbooks as well journals in later life.

its text. It was full of what one calls *poetry* in painting and other arts.¹⁵ After such a statement it is provocative to realize that Hopkins, curious experimenter that he was, may not only have studied Blake's painting in terms of Milton's lines, but may well have gone a step further and attempted to catch the 'expression of the sentiment' of the painting in lines of his own. Such an experiment would have appealed to him strongly, and would be one way of accounting for the many parallels between the two works.

Certainly a study of the poem and the painting not only suggests that Hopkins' extensive interest in painting may have been an important stimulus in the shaping of 'The Windhover', but also throws light on his poetic intentions, and helps us to see more clearly his central point of view. The numerous and often contradictory interpretations to which the sonnet has been subjected indicate how desirable such help can be. And though we have no final external proof that Hopkins did see Blake's picture, the strong indications that he could have done so, along with the internal evidence afforded by the poem itself, lead us to believe that he did indeed see the picture and that he not only saw it but studied it, and found in it a source of inspiration for his own poetic imagination.

Adelphi College,
New York.

ANNE R. KING.

John Webster and *The Maid's Tragedy*

It has been remarked¹ that the public which crowded the Elizabethan playhouses must have been 'very like a modern cinema-audience'; they were chiefly attracted by the spectacular and the sensational. The affinity between the Elizabethan theatre and the modern cinema is not limited to the kind of taste; it extends to the very proceedings of the composition. Not only there existed team-work, as in to-day's films, but also a thorough exploitation of successful themes, so that a background, subject, or episode which found favour with the public was sure to be repeated and imitated, and to reappear in a more or less easily recognizable version in another play. The vogue for Italian exoticism, which was rife in the Elizabethan drama, finds a counterpart, in today's films, in numberless instances of utilization of the same backgrounds (the South Seas, Hong Kong, Victorian London, Central America, etc.), similar plots, scenes and even titles both in films of a purely commercial level and in others in which an artistic

¹⁵ *The Notebooks and Papers of Gerard Manley Hopkins*, ed. Humphry House, Oxford University Press, 1937, p. 86.

¹ By F. L. Lucas in his General Introduction to *The Complete Works of John Webster*, London, 1927, Vol. I, p. 17.

intent is discernible and partially achieved (as for instance in *Gone with the Wind* and the Italian film *Senso*, by Luchino Visconti, both of them with morally reprehensible protagonists, and a similar treatment of war episodes — in one case the American Civil War, in the other the Italian 1866 campaign against Austria — and even of interior effects, with obvious hints from contemporary painters).

Language and poetry, of course, place the Elizabethan theatre on an incomparably higher level than to-day's films; so that one wonders whether we are right in blaming Charles Lamb, as Mr. William W. Appleton does,² for his emphasis on the 'poetic' at the expense of the 'dramatic' in his estimate of the Elizabethan and Jacobean playwrights. Even in our time F. L. Lucas has written³ that 'in the great Elizabethans it is largely the vividness of their language that gives life to their characters; the life of their characters that in its turn lends life to their plots', and on the same lines Miss Bradbrook⁴: 'The essential structure of Elizabethan drama lies not in the narrative or the characters but in the words. The greatest poets are also the greatest dramatists. Through their unique interest in word play and word patterns of all kind the Elizabethans were especially fitted to build their drama on words. The lesser writers, who could not unify their plays through speech, relied upon spectacle and the coarsest stimulants of melodrama and farce.'

If there ever was a play which combined in an almost complete instance all the various aspects of the phenomenon that was the Elizabethan drama, both those it has in common with the modern cinema and those which transcend it, that play was surely *The Maid's Tragedy* by Beaumont and Fletcher. On one side it continues the Senecan tradition with the stock character of the lustful tyrant, the revenge, and the final slaughter; on the other it utilizes, as we shall see presently, elements of previous plays which had been crowned with success, and, what is more important, it succeeds through verbal magic in taking the spectators' attention off the incongruities and weak consistency of the characters.

In *The Maid's Tragedy* the authors appear to have satisfactorily accomplished a similar task to that which is given sometimes in schools by way of exercise, to connect detached phrases into a continuous narrative. Their chief interest is in single scenes of a type which had scored a success in other plays. *Hamlet* had the character of Ophelia and the pathetic episodes of her distraction: in *The Maid's Tragedy* Ophelia becomes Aspatia who, besides singing a melancholy song like Desdemona before her death, dramatises herself by giving directions to a painter like Hieronimo in the famous additional scene (III, xii a) of *The Spanish Tragedy*. Aspatia's father, Calianax, is the counterpart of the equally grotesque father of Ophelia, Polonius. Evadne demurs to killing the King in his

² *Beaumont and Fletcher*, London, Allen & Unwin, 1956, p. 110.

³ *Op. cit.*, Vol. I, p. 29.

⁴ M. C. Bradbrook, *Themes and Conventions of Elizabethan Tragedy*, Cambridge, 1935, p. 5.

sleep because she wants him to be fully conscious of his sin; Hamlet had abstained from killing Claudius while he was praying in order not to send him to the other world with a penitent soul.⁵ The most famous scene in Thomas Heywood's *A Woman Killed with Kindness* (about 1603) had been the one in which Anne implores her husband's pardon. Beaumont and Fletcher incorporate a similar scene into their play, when Evadne, made aware of her evil-doing, invokes her husband's forgiveness. The most popular scene in Shakespeare's *Julius Caesar* had been the so-called half-sword parley between Brutus and Cassius, with the friends' reconciliation after a violent quarrel: Beaumont and Fletcher provide a similar scene between Melantius and Amintor. And the episode (IV, ii) between Melantius, the King and Calianax who vainly tries to unmask Melantius' intentions, and is not believed in the teeth of evidence, is in the taste of a well-known scene in *Volpone* (IV, xii),⁶ though the direct source of the episode may be found in Valerius Maximus.⁷ Finally, masks were extremely popular in that period, and Ben Jonson had written many of them: Beaumont and Fletcher seize the opportunity of a marriage to introduce a whole mask into the first act of their play.

Thus *The Maid's Tragedy* is a synthetic literary product, combining a number of surprising and successful scenes into a kind of mosaic-work made homogeneous by the veneer of a smooth iridescent language. It is true that, once our admiration for the able spectacle has subsided and we come to question the consistency of the characters, we find that only Aspatia, a creation of elegiac Fletcher, can stand the test, and that the two authors, as Shaw remarked once, have 'no depth, no conviction, no religious or philosophical basis, no real power or seriousness', or, to use T. S. Eliot's metaphor, that the blossoms of their imagination 'are cut and slightly withered flowers stuck into sand', but can we deny to them the same tribute we pay to the splendid eclecticism of Luca Giordano? (for to this latter, rather than to Bernini,⁸ they are to be compared, if one wants to find a Baroque artist of their level).

Of the impression left by *The Maid's Tragedy* on contemporaries we have a witness in the traces of its influence on another dramatist who was also a utilizer of other people's inventions, John Webster, an admirer of Beaumont and Fletcher whom he calls 'worthily excellent' in the introductory words to the reader prefacing *The White Devil*. No clearer sign could be found of the slight interest shown by modern critics in the theatre of Beaumont and Fletcher (who have been studied only from the point of

⁵ See D. M. McKeithan, *The Debt to Shakespeare in the Beaumont-and-Fletcher Plays*, Austin, 1938.

⁶ Bradbrook, *op. cit.*, p. 123.

⁷ W. D. Briggs, *On the sources of the Maid's Tragedy*, in *Modern Language Notes*, XXXI, 1916, no. 8.

⁸ See Appleton, *op. cit.*, p. 40; G. Pellegrini, *Barocco inglese*, Messina-Firenze, D'Anna, 1954, p. 114.

view of attribution, or from a social angle,⁹ or for the parallels they may offer to the visual arts of the period¹⁰), than the fact that F. L. Lucas, who has brought out in his commentary to Webster a number of derivations both of him from others, and of subsequent writers from him, has failed to notice Webster's indebtedness to *The Maid's Tragedy*.

The very subjects of *The Maid's Tragedy* and *The Duchess of Malfi* show some likeness, and one may think either that Webster chose his own just because of the likeness it had to that of a play which had enjoyed success with the public (that 'uncapable multitude' for whose taste he nevertheless was willing to cater), or that, having chosen his subject independently, he went to Beaumont's and Fletcher's drama for suggestions as to the way of dealing with it, having realised that that drama had a family likeness to his own. In *The Maid's Tragedy* a brother seeks revenge for the dishonour undergone by his sister who has secretly prostituted herself to the King; in *The Duchess of Malfi* two brothers seek revenge for the dishonour undergone by their sister in secretly marrying a man of inferior condition. The second scene of the third act of Webster's drama, in which Ferdinand inveighs against his sister and gives her a poniard to kill herself, finds a counterpart in the scene (IV, i) of *The Maid's Tragedy* in which Melantius bullies his sister into killing the King. Let us now see in due order the echoes of *The Maid's Tragedy* in Webster's play. In lines 404-6 (Lucas's edition) of the first act the Duchess says:

For I am going into a wilderness,
Where I shall find nor path, nor friendly clewe
To be my guide.

F. L. Lucas notices Shirley's imitation of this passage in *The Brothers*, II, i, but fails to remark that Webster, in his turn, had before his mind *The Maid's Tragedy* V, iii, 149-50, in which Amintor, distracted both for having killed Aspatia's supposed brother, and for the murder of the King, says:

This keeps night here,
And throws an unknown wilderness about me.

This similarity might appear the result of chance, if other passages, whose derivation is self-evident, did not show it in its true light. Thus on l. 507 of the first act the Duchess exclaims:

The misery of us, that are born great! —
We are forc'd to woo, because none dare woo us.

The alleged source is Painter, quoted by Lucas: "'Alas", said shee, "am

⁹ M. Mincoff, *The Social Background of Beaumont and Fletcher*, in *English Miscellany* 1 (1950).

¹⁰ M. Mincoff, *Baroque Literature in England*, in *Annuaire de l'Université de Sofia*, 1947, first part of a study on Beaumont and Fletcher; Pellegrini, op. cit.

I happed into so straunge misery, that with mine owne mouth I must make request to him", etc.; but Webster has remembered also (thanks to the association provoked by the word *misery*) certain lines of *The Maid's Tragedy* (V, i, 134-5) in which Lysippus says in front of the corpse of his brother:

But such the misery of greatness is
They have no time to mourn.

One of the realistic traits which so much contribute to the effectiveness of Webster's tragedy is the Duchess's impatience (II, i, 155 ff) at the lady who mends her ruff:

come hether, mend my ruffe —
Here, when? thou art such a tedious Lady; and
Thy breath smells of Lymmon pils, would thou hadst done —
Shall I sound under thy fingers? etc.

In *The Maid's Tragedy* Evadne complains to one of the ladies who attire her for the wedding-night, because she has pricked her with a pin:

Evad. You prick me, lady.
I Lady. 'Tis against my will.
Dula. Anon you must endure more, and lie still;
You're best to practise.

The tone is different: there is nothing in Webster of the indecent word-play we find in Beaumont and Fletcher; but the manner of catching a vivid detail of everyday life, as in genre painting, is the same.

In the fifth scene of the second act Ferdinand rails against women (lines 46-9):

Foolish men,
That ere will trust their honour in a Barke,
Made of so slight, weake bull-rush, as is woman,
Apt every minnit to sinke it!

There is a passage in Bandello's preface to his tale which is absent from Painter's version: 'E nel vero grave sciocchezza quella degli uomini mi pare che vogliono che l'onor loro e di tutta la casata consista nell'appetito d'una donna.' Possibly Webster read this passage in the Italian original (whose *sciocchezza degli uomini* seems rendered by *foolish men*), but in *The Maid's Tragedy*, II, i, 263 ff., Amintor, while writhing under Evadne's refusal, says:

Oh, we vain men,
That trust out all our reputation
To rest upon the weak and yielding hand
Of feeble woman!

Webster has developed the metaphor of *The Maid's Tragedy* into the more complex one of the bark.

The famous cry of the Duchess (IV, ii, 139): 'I am Duchesse of Malfy still', reminds one of Aspatia's (V, iv, 209): 'I am Aspatia yet'; but I think there are more remarkable influences in Ferdinand's disease (lycanthropy) and in the Cardinal's death. In *The Maid's Tragedy* (IV, i) Melantius, in his fury against his sister, replies to her words: 'Begone! you are my brother, that's your safety', with: 'I'll be a wolf first'. It is possible that Webster has derived from here the idea of turning Ferdinand into a were-wolf. In the fourth scene of the fifth act the Cardinal enjoins the courtiers not to move, even if he should call for help, because he will pretend to be in danger in order to test them; there follows that in the next scene, when he calls for help in earnest while Bosola is killing him, the courtiers think he is pretending and imagine that he will laugh when seeing Pescara come to his rescue. The effect is of the same order as that in the second scene of the fourth act of *The Maid's Tragedy*, in which Melantius's obstinate denials cause the King not to believe the truth of what Calianax is revealing, while everybody is laughing at the old man.

There is an echo of another play by Beaumont in *The Duchess of Malfi*, when in the fifth scene of the second act, 57 ff., Ferdinand in his morbid imagination sees his sister sinning

with some strong-thigh'd Bargeman;
Or one o'th' wood-yard, that can quoit the sledge, etc.

In *The Woman Hater* the misogynist Gondarino (V, v) inveighs against Oriana wishing her:

may'st thou dote
Upon some sturdy yeoman of the wood-yard, etc.

There is one other passage of this play which might have been remembered by Webster, in the first scene of the same act, when Bosola says that were it not for the farthingales

and the loose-bodied gowne,
I should have discover'd apparently
The young spring-hall cutting a caper in her belly.

Gonderino, in the same fifth scene of the first act, accuses Oriana of being not of gold, as she seems, but of copper, a base metal:

You shall behold her then, my lord, transparent,
Look through
Her heart, and view the spirits how they leap:
And tell me then I did belie the lady.

The animal spirits which would be seen leaping in Oriana's heart may have suggested the image of the child cutting a caper in the Duchess's womb.

I am not aware of any trace of *The Maid's Tragedy* in *The White Devil*. It has been pointed out to me by John R. Brown of the Shakespeare Institute, Stratford-upon-Avon, that an episode of *The Second Maiden's*

Tragedy (which was licensed for public performance on October 31, 1611) seems to have impressed Webster, though we find no record of its first performance (presumably by the King's Men), and the play was not in print. When Govianus comes to the tomb of his Lady (IV, iii), a voice within says: 'I am not here', and Govianus exclaims: 'Whats that? Whoe is not here? I'me forc't to question it; Some idle soundes the beaten vaults sende forth'. Then 'on a sodayne in a kinde of Noyse like a Wynde, the dores clattering, the Toombstone flies open, and a great light appears in the midst of the Toombe; His Lady as went owt, standing iust before hym all in white, etc.' This may have suggested the echo scene in *Duchess of Malfi* V, iii, and Antonio's exclamation: 'on a sudden, a cleare light Presented me a face folded in sorrow', to which Delio remarks: 'Your fancy; meerely'. Thus the perplexing stage direction of this scene: 'Eccho (from the Dutchesse Grave)' would find an explanation. The use of lighting effects may well have been a new trick for the indoors Blackfriars' Theatre (also in Ben Jonson's *Catiline*, first acted in 1611 by the King's Men, 'a fiery light appeares', Act I, stage direction against l. 318.) The episode in *The Second Maiden's Tragedy* of the corpse dressed as by a modern mortician, which owes much to the episode of Hermione's statue in *The Winter's Tale*,¹¹ may have combined with this latter and with the reminiscence of the mock corpses in *Arcadia* III to suggest the wax figures in *The Duchess of Malfi* (IV, i). In *The Second Maiden's Tragedy* the Tyrant orders the painter: 'Let but thy Arte hide death upon her face'; in Webster's drama that 'curious Master' Vincentio Lauriola, whose mention reminds us of the 'rare master' (of sculpture) Julio Romano, has given the appearance of true substantial bodies to wax figures; and the Duchess is 'plagu'd in Art' (l. 134) just as Leontes had been 'mock'd with art'.

Rome.

MARIO PRAZ.

¹¹ When Leontes wants to kiss the pretended statue of Hermione, Paulina warns him: 'Good my lord, forbear; The ruddiness upon her lip is wet; You'll mar it if you kiss it, stain your own With oily painting'. In *The Second Maiden's Tragedy* the Tyrant dies through kissing the corpse of Helvetius' daughter, on whose face Govianus, at the bidding of the Tyrant himself, has laid a colour (which proves to be a strong poison) in order to simulate the freshness of life. Music accompanies the descent of Hermione from her pedestal; and music and a song are heard in *The Second Maiden's Tragedy* when the body of the lady is carried in a chair, 'drest up in black velvet which settis out the pailenes of the handes and face'.

Notes and News

A Note on the Durham Proverbs

Proverb no. 28 of the above collection,

Omnia dona retrorsum respiciunt
Gyfena gewhile unde(r)bæc besihþ,

'every gift looks backwards', has a parallel (not noticed in my edition, *Lunds Univ. Arsskrift*, 1956) in the Old Icelandic *Hávamál* 145, *Ey sér til gildis gíof*, 'a gift always looks for a return'. The sayings evidently come from the same source, even though the idea is expressed a little differently in the two texts. The O.E. line somewhat obliquely states the fact of the looking round without specifying the purpose of it, while the Icelandic counterpart gives more direct expression to the notion of a return or reward. The proverb is not noticed by Singer in his *Sprichwörter des Mittelalters*, and may have been unknown on the Continent. If so, it is probable that like other sayings it was introduced by the Vikings into English from Old Norse.

Lund.

O. ARNGART.

A Ghost-Word: *giveons*

In the transcript of the Anglo-Norman text of the *Proclamation of Henry III* (1258) in Rymer's *Foedera*, I, 378 we find the curious form *nos giveons* in the sentence:

Et pur ce ke nus volons ke ceste chose seit ferme et estable, nos giveons nos lettres overtes seelees de nostre seel en checun cunte a demorer la en tresor.

This text is based on MS Patent Rolls 42, Henry III, m.1. in the Public Record Office.

Another MS of the French text is found in the Archives Nationales, Paris (J. 918, no. 8, Angleterre) and was published in *Layettes du trésor des chartes*, T.v., par H.-François Delaborde, Paris, 1909, No. 690. It can also be found in Schwan-Behrens-Bloch, *Grammaire de l'Ancien Français*, Leipzig, 1932⁴, 3rd part, p. 115 (LXXX). This text has *nus enveuns*.

Mossé,¹ basing his text on the above-mentioned MS Patent Rolls, 42, Henry III, m. 1, has *nos enveons*.

The reading *enveons* corresponds exactly with the English *we senden*:

¹ F. Mossé, *Manuel de l'Anglais du Moyen Age*. Paris, 1949, II, I, 221 (XI).

And for þæt we willen þæt þis beo stedefæst and lestinde, we senden ȝew þis writ open
iseined wiþ ure seel, to halden amanges ȝew ine hord.

To find out whether Mossé's reading, which is given without any reference to the traditional *giveons* of other anthologies, was indeed the correct one, I procured a photostatic copy from the Public Record Office. This copy does not leave the slightest doubt that the original has *nos enueons*, and that the reading *giveons* in Rymer's *Foedera* is incorrect. Since this ghost-word has subsequently turned up in many anthologies, such as Mätzner, Brandl und Zippel, and even in the recent *Alt- und Mittenglische Anthologie* by R. Kaiser (Berlin, 1954), it seemed better to draw attention to it here.

Leiden.

A. A. PRINS.

Usk's 'knot in the hert'

Any reader of the *Testament of Love* knows to what extent the word *knot* is conspicuous in the second Book. When it first occurs in the particular sense adopted by Usk, the author takes the trouble to explain its meaning: *But for-as-moche as every herte that hath caught ful love, is tyed with queynt knittings, thou shalt understande that love and thilke foresayd blisse toforn declared in these provinges, shal hote the knot in the hert* II, IV, 136 ff. (ed. Skeat, *Supplement to the Works of Geoffrey Chaucer*, Oxford, 1897). Skeat carefully impresses this definition on Usk's reader: "This definition of "the knot", viz. as being the perfect bliss or full fruition of love, should be noted; because, in later chapters the author continually uses the phrase "the knot", without explaining what he means by it' (p. 468). In the subsequent chapters we find such instances of the isolated word in the sense 'bliss' as V, 3 *if richesse causeth knot in herte*; 33 *richesse is no cause of the knot*; VI, 1 *honour in dignité is wened to yeven a ful knot*; 18 f. *than foloweth it that shrewes rather than good shul ben cause of this knot*, etc. Sometimes the sense is practically *summum bonum*, as indeed the word is rendered in Skeat's glossary; thus e.g. in VIII, 1: *Verily it is proved that richesse, dignité, and power ben not trewe way to the knotte*.

Knot is not paralleled either in Chaucer's *Boece* or in the *Consolatio Philosophiae*. In the former text it corresponds, as Skeat notes, to *sovereyn blisfulnesse*; in Boethius its counterpart is *beatitudo*. Usk's less conventional term is indicative of that taste for the concrete and the palpable which is often a notable feature of his style when he broaches his favourite subject, and which forms a contrast to his abstract and rambling manner in the third Book. But from whom did he borrow the word? The question is

justified, for even if there is much unsuspected originality in the *Testament*, Usk's terminology is ultimately derived from greater spirits.

I have elsewhere called attention to some paragraphs in the *Testament* which seem inspired by Alanus' *De Planctu Naturae* (*Notes on Thomas Usk's Testament of Love*, Lund, 1950, pp. 17f., 27), and I suspect that the *knot in the hert* is another detail coloured by Alanus' popular work. In prose section VIII of the *De Planctu*, Nature indites an excommunication sentence, banishing the wicked and lecherous from her realm. This anathema opens with a description of that love by which Nature and Genius are inseparably united: *In te velut in speculo Naturae resultante similitudine inveniundo me alteram tibi nodo dilectionis prae cordialis astringor, ut omnino tecum sim, aut in tuo profecto proficiens, aut in tuo defectu aequa lance deficiens. Quapropter circularis debet esse dilectio, ut tu talione dilectionis respondens, nostram fortunam facias esse communem*, etc. (ed. Wright, *Anglo-Latin Satirical Poets and Epigrammatists of the Twelfth Century*, II, 1872, p. 511). This *nodus dilectionis prae cordialis* may not unnaturally have appealed to Usk as a fitting expression for the *summum bonum* which is uppermost in his thoughts throughout the second Book, an expression more to the point for him than the vague *blisfulnesse* in his immediate source. The knot of true love in the *Testament* is so tight that it cannot be undone or loosened by any circumstance or object — no wonder that to Usk the *knot in the hert* came to signify the bliss itself, which, as in the last prose chapter of Alanus' work, is conditioned solely by the strength of the mystical *nexus amoris*.

Lund.

CLAES SCHAAR.

Substantive with Two Epithets

In Present-Day English such a phrase as *twelve good men and true*, with the last adjective placed after its substantive, must be characterized as a rudiment of an on the whole outdated construction. Still it is possible, even in twentieth-century literature, to find the construction in quotations such as the following:

a small movement and unobtrusive. E. Raymond, *We, the Accused*, 310.
 a better and a deeper man, and a more tried. J. Cary, *Herself Surprised*, 211.
 with a sure heart and true. H. Waddell, *The Wandering Scholars*, 220.

In most cases today, however, either the *one*-construction is resorted to or both adjectives are placed before the substantive (Jespersen, MEG II 10.96: *a good man and a true one; a good and true man*). In what follows I shall attempt to analyse the use and meaning of the old construction, viewed in the light of its history.

In OE. the rule was for the second epithet to be placed after its substantive :

þā swētestan stefne ond þā fægrestan. Bede.
þone heardestan hungor and þone rēðestan. Apollonius.
þrȳ gelærede weras ond æþelborene.

although the modern construction occurs as well :

ongemang ððrum mislicum ond monigfaldum bisgum. Cura Pastoralis.

and in the combination pronominal word (*ān*, *eall*, *ōðer*, etc.) + adjective pre-position is the rule :

on āne dīgle stōwe. Orosius.
þæt is ealra fersca wætera mæst. Orosius.

Now the OE. regular construction adjective + substantive + adjective has a certain stylistic similarity with other OE. constructions. As Bøgholm points out,¹ the rule is for parallel words to be kept apart; thus, if a subject consists of several parts, these are often separated from each other :

Hēr Cynewulf benam Sigebyrht his rices ond Westseaxna wiotan. Chronicle.
þā ridon hie þider ond his alderman Osric ond Wiferþ his þegn ond þā men þe hē beæftan him lāfde ær.²) Chronicle.

Similarly, the several units constituting an object may be separated :

ond (hie) þone æþeling ofslōgon ond þā men þe mid him wærun alle. Chronicle.

Further, two predicatives may be separated by the verb :

Ðeah þū stille sȳ ond unrōt. Apollonius.

In all these cases the impression one receives is that apparently the writer did not care (or perhaps, was unable) to think matters over before he wrote them down — hence the many additions which may often be interpreted as afterthoughts. It is tempting to term such a style slipshod and loose, and it is natural to mention in this connexion the many instances of anacoluthon found in the early stages of the language. In Bøgholm's³ and C. A. Smith's⁴ terminologies constructions like the above are the manifestations of short span or short circuit tendencies innate in English. Perhaps immaturity is too harsh a characterization of a language which in other respects was highly developed. Anyhow it is tempting to assume that the widespread use of the construction adjective + substantive +

¹ *English Speech From an Historical Point of View*, 1939, 134.

² Cf. a modern example: marshes . . . where swans nested and rarer birds. S. Gibbons, *Nightingale Wood*, 14.

³ *op. cit.*

⁴ *Studies in English Syntax*, 1906.

adjective in OE. was supported by, if not a direct outcome of, this general tendency towards looseness in construction.

In all the examples adduced so far the substantive and the last adjective were connected by *and*. There exists also a rarer construction without *and*. I have only a single OE. example: *of twispunnenum twine linenum* (Cura Pastoralis). In Mod. English it is not infrequently met with, especially in poetry. Milton has *human face divine*, Gray *purest ray serene*. This construction has been ascribed to Greek⁵ and to Italian⁶ influence.

As we approach Modern English, the old construction becomes rarer (it may to some extent have been supported by the many phrases adopted from French in which the adjective was placed after the noun), and already in Mandeville the modern construction is the one generally used. In the fifteenth century it is frequent in the conclusion of letters, where it has apparently become a mere formula, witness such examples as *God grante yow right goode lyf and longe, our Lord send yow lang lyff and gud*, etc. It is very frequent in More. Curiously enough, it seems to have been extinct in the eighteenth century⁷; Swift, for instance, uses the modern one-construction: *a short life and a merry one*.

It has been maintained that where the old phrase occurs today, it bears the stamp of conscious archaism⁸. This is true in most instances, as when we find

a soft little wind and gay. H. Waddell, *The Wandering Scholars*, 121,

in a paraphrase of lyrics; and Dickens's

You must stand by me, Venus, like a good man and true. *Our Mutual Friend*, 618,

is obviously reminiscent of the old phrase. At the same time it seems to have preserved the connotation of *afterthought* — sometimes this is corroborated by the presence of a comma —, and it need not always be archaic:

Wegg was a knotty man, and a close-grained. Dickens, *op. cit.*, 43.

keeping a journal is the veriest pastime in the world, and the pleasantest. Mark Twain, *The Innocents Abroad*, 24.

The last quotation is not felt as archaic, since it is quite common to leave out *one* after a superlative. When the second adjective stands as a predicative and takes the indefinite article, the construction is usually felt as archaic:

It was a rare thing and a joyful. Mark Twain, *op. cit.*, 49,

⁵ V. K. Gokak, *The Poetic Approach to Language*, 1952, 146.

⁶ G. Highet, *The Classical Tradition*, 1949, 611: 'It should be noticed that one of the most striking of Milton's stylistic devices, the adjective-noun-adjective phrase, as in The Eternal King Omnipresent (6.227)

is neither Latin nor Greek, but Italian: *caro figlio adorato*.'

⁷ Jespersen, MEG II 10.962.

⁸ Jespersen, l.c.; Mats Redin, *Word-Order in English Verse*, 1925, 147.

whereas that need not be the case if the indefinite article is left out, since then the adjective may be interpreted as a predicative in its own right, as it were, not very closely connected with the preceding substantive :

he was a fair man and kindly. A. P. Herbert, *Holy Deadlock*, 175.
a small movement and unobtrusive. E. Raymond, *op. cit.*, 310.

When Maugham writes :

It was a pleasant sight and grateful to the sensibility jarred by those sordid ruins and perplexed. *The Gentleman in the Parlour*, 135-6,

the first occurrence of the construction is caused by the need for *linking up* the second adjective with what follows (while the last instance impresses the reader as being affected).

In all the above quotations the qualities expressed by the adjectives refer to one primary. There exists a notionally different construction of the type *black spirits and grey*, in which *grey* conveys, not the addition of another quality to *spirits*, but another category of *spirits*. This type is quite current and is often used to express *contrast*; the separation of the two epithets throws them in relief, and the phrasal end-position of the second adjective gives it particular weight. As the addition may take the form of an alternative possibility, it also occurs with or :

black spirits and grey, red spirits and white. Dickens, *op. cit.*, 202.
whether the fates had promised good fortune or ill you could tell from not one of those impressive faces. Maugham, *op. cit.*, 140.

When we find in a book catalogue :

WE BUY BOOKS in large lots and small,

it must in that context be considered a stylistic trick to catch the reader's attention.

The above remarks are offered as a tentative interpretation of the adjective-substantive-adjective construction. I have only hinted at the fact that the whole problem is bound up with the rules for the use of *one* as a prop-word — some of the quotations are instances of the incomplete regularization of this use. It may well be that the material is too scant, and that other shades of meaning may be brought to light.

Copenhagen.

KNUD SØRENSEN.

André Koszul†. The July-September number of our namesake *Études Anglaises* contains a memorial note, by A. K., on Fernand Mossé, whose death we announced in our August issue. At the bottom of the last page is recorded in three lines the death of André Koszul himself, 'survenu au moment où ce numéro était au tirage.' Thus English Studies in France have suffered another heavy loss, and our own journal has lost another valued French contributor. As early as 1925 the name of André Koszul, then Professor of English Literature in the University of Strasbourg, appeared in its pages below an article on 'English Studies in France'. Twelve years later he contributed a note on Shakespeare's Ariel; and during the last six years we were privileged to print a note and a number of reviews from his hand, among which we would recall especially those of G. A. Bonnard's publications on Gibbon. All his contributions — as well as those published in *Revue Anglo-Américaine*, *Études Anglaises*, *Les Langues Modernes*, and elsewhere — show his great learning, his critical acumen, his discriminating taste and his perfect command of English, in which he had achieved a personal style of rare distinction. In 1953 he presided over the second Conference of the International Association of University Professors of English at Paris. Though he lived to a greater age than Fernand Mossé, we may apply to him the words which with he concluded his obituary of his fellow-editor: 'notre regretté collègue aura été, dans ce monde d'éphémères où nous nous nous agitons, de ceux dont l'œuvre vivra plus que n'a vécu l'ouvrier.' — Z.

English Studies at Nijmegen. Dr G. Storms has been appointed Lecturer in Old Middle English and Gothic at the R. C. University of Nijmegen. As such he replaces Prof. Dr F. Th. Visser, who retired at the end of last session.

Forthcoming Contributions. The following articles are among those to be published in *English Studies* in 1957:

- F. P. Magoun, Jr. (Harvard): Notes on Two Verses in *Waldere*.
 Cecily Clark (Edinburgh): Gender in the Peterborough Chronicle.
 R. H. Robbins (Saugerties, N. Y.): Geoffrey of Monmouth, An English Fragment.
 O. Arngart (Lund): Notes on the M. E. *Genesis and Exodus*.
 J. Farish (Glasgow): Some Spellings and Rhymes in the Scots *Sege of Troy*.
 W. A. Armstrong (London): *Damon and Pithias* and Renaissance Theories of Tragedy.
 W. Blissett (Saskatoon, Can.): Samuel Daniel's Sense of the Past.
 I. S. Ekeblad (Liverpool): The Authorship of *The Revenger's Tragedy*.
 M. Roberts (London): A Note on Gray's *Elegy*.
 R. H. Carnie (Dundee): Macpherson's *Fragments of Ancient Poetry* and Lord Hailes.

- A. A. Prins (Leiden): Unconscious 'Borrowing' and the Problem of Inspiration.
 K. Smidt (Oslo): Point of View in Victorian Poetry.
 K. Sørensen (Copenhagen): Subjective Narration in *Bleak House*.
 M. Steinmann, Jr. (Minneapolis): Water and Animal Symbolism in T. F. Powys.
 W. J. Harvey (Keele, Staffs.): Theme and Texture in *The Great Gatsby*.
 R. Quirk (Durham): Observations on Relative Clauses in Spoken English.
 L. F. Brosnahan (Ibadan): English in Southern Nigeria.

Reviews

The Durham Proverbs. An eleventh century collection of Anglo-Saxon proverbs edited from Durham Cathedral MS. B III. 32 by O. ARNGART. (Lunds Universitets Årsskrift. N. F. Avd. 1. Bd 52. Nr. 2.) 24 pp. and 1 facsimile. Lund 1956. Swed. Kr. 2.50.

As the number of Anglo-Saxon proverbs that has come down to us is rather small, Prof. Arngart's edition of the Durham proverbs is to be welcomed. After a brief Introduction (pp. 4-9) 46 proverbs in Latin and Old English are given (pp. 10-15); after that follow some Notes (pp. 16-18) and a Glossary (pp. 19-22). That the O.E. version was as a rule earlier is shown conclusively by the editor (p. 6). The Latin translation is often more corrupt than the O.E. text, but in a number of cases it has been useful in restoring the right reading of the vernacular.

Prof. Arngart has given several excellent emendations and interpretations. As the MS text, however, is often very corrupt, many cruces remain and I here subjoin some remarks on a few of them.

In a note to No. 5: *Postulet (MS postule) coram amico qui penuriam suam predicat* — *Beforan his freonde biddeþ se þe his wædle mæneþ*, Prof. Arngart says: 'For *biddeþ* read *bidde* (cf. *Postule(t)* in the Latin text): "Let him who tells of his poverty beg before his friend".' It seems to me that the meaning is not so much an exhortation as the statement of an objective observation: 'He that speaks of his poverty before a friend begs (expects help)'.

Both the Latin and the O.E. of No. 15 are most obscure: *(N)ec caro carnem emendat dixit qui caccabum plenum ponderosum coxit* — *Ne saga sagan swæð se geseah hwer fulne healena seoþan*. The connection between the Latin and the O.E. is not clear and it is with a great deal of hesitation that I suggest to take *saga* as the imperative of *secgan* and translate: 'Do not tell any stories, said the man who saw a kettle full of ruptures boil', which I take to mean: 'What you attempt to persuade us to is not good for us'.

In No. 33 *tiligera* need not be replaced by *tiligendra*. A form *tiligere* is not (otherwise) recorded in O.E., but such nomina agentis become commoner in early M.E. and the late date of the MS. may account for this

one. Prof. Arngart's translation: 'Toilers' houses stand longest' is probably right. Another possibility is: 'The houses of people that look after them stand longest' (Cf. Bosworth-Toller, s.v. *tilian* III 2a).

In No. 34: (C)ibus in dispergentis fit manus — *Mete gæþ on banan hand*, the editor proposes to read *bēnan* for *banan*: 'Food comes to the supplicant's hand'. My suggestion is to retain *banan*: 'Food comes to the hand of the person who kills' (a fowl or other animal to feed a hungry fellow creature), with the Christian idea that what you give to a poor man will be returned a hundredfold by the Lord.

No. 46: The same saying occurs in the eastern (Saxon) provinces of The Netherlands: 'Men kan niet blazen en het meel in de mond houden'.

Nijmegen.

G. STORMS.

An Exposition of Qui Habitat and Bonum Est in English.
 Edited by BJÖRN WALLNER. (Lund Studies in English XXIII.)
 Lund: C. W. K. Gleerup. 1954. lxxii + 122 pp. 12 Swedish
 Crowns.

Specialists in Middle English religious prose will be interested in this book, because in it two more texts from the 'vast massy' Vernon manuscript are printed for the first time, and because the authorship of these two meditations on Psalms 90 and 91 has been attributed to Walter Hilton. The book is also the first edition of a Middle English text to appear in the Lund series of linguistic monographs.

To the manuscripts discussed on p. ix ff., should be added one in Westminster Cathedral Library¹ containing both meditations in a 15/16 cent. hand on folios 1-35. The text is much abridged, with omissions varying in length from a few words to several pages (e.g. 23/13-25/13, 68/9-92/6). It agrees with readings of Lambeth 472 and Harley 2397 against the rest at (e.g.) 55/14, 57/13, 61/14, 62/13, 63/4, and the omission at 60/5-7. Westminster's omissions and modernizations in *Bonum Est* are so frequent that it has not yet been possible to describe its relationship to Lambeth and Harley in more detail.

Since the editor points out on pp. xliii and lxxii that 'the archetype of the MSS. was written in a northern dialect', it seems strange, at first, that the Vernon text with its many south-western features should have been chosen as the basis of the edition, in preference to one where certain northern and north-midland features are preserved more regularly. Nevertheless, the number of serious errors (e.g. 22/11-12, 35/4, 46/14-15, 58/12, 62/2-3 and probably 2/8) seems to be smaller than in any other MS.

¹ I am grateful to Canon F. Bartlett for his kindness in allowing me access to this manuscript, and to Miss B. Foucard for drawing my attention to it.

Some of the 'superior' readings discussed on pp. xxxiv-viii (8/8-10, 56/8-9, 58/6-9, 66/7, 78/3) are persuasive, and on the whole the editor's preference for the older 'and more conservative' Vernon version (p. vi) seems justified.

The Vernon text has been presented generally with care. Among the few mistranscriptions is *bese* for MS *pere* in 23/5. The latter should be compared with 28/5, and included in the linguistic discussion on pp. lxx and lxx (30). Besides this, *is* should be inserted after *swerd* (10/2), and *he* before *desyreþ* (49/16); 'partyēs' not 'protyēs' should have been emended in 40/11; 'Sacramentus' 87/3, 9 should end in -tz or -t3 (cf. -ens 57/15, 87/4). The editor is usually sparing with emendation, and in 2/8 he keeps one very improbable reading. On the other hand, the reasons for a number of minor emendations do not seem very strong: 7/2, 7/16, 8/1, 9/2, 10/13, 12/12, 13/1, 49/1, 55/1, 57/1, 64/3.

Certain details of editorial procedure need comment. The editor has sought to indicate MS capitals, and at the same time to introduce modern punctuation. Sentences such as 'alle sturynges þat are bitter and pyneful, As of Ire and Envyē, of impacience and of slouhnesse...' (24/3-4) remind us that modern capitals are part of modern punctuation. Moreover, it is difficult to be sure that the scribe intended to be capitals all the letters which are printed in upper case in this edition. For example, he has at least four forms for the first letter of the alphabet. One is clearly a capital (A lyon 20/15, And 24/6), one clearly a minuscule (facsimile opposite p. lxii, passim). A third is larger than the second, with a longer vertical stroke (facs. 1. 6, fifth word), and a fourth is more cursive (facs. 1. 9, second word). The first, third, and fourth (all used only at the beginning of a word) are regularly printed as capitals, and since the scribe's actual practice cannot be recorded in this way, it would probably be wiser to adopt the system required by modern punctuation. MS line division is indicated by bars, so that we have bristling lines such as 77/10: 'al / fleschlich loue. / But wikked men reisen vp heore horn hi3e/' (where the second bristle is a misprint). This system is ugly, especially when combined with strange capitals as in 'ðis scharp/word Is Bakbyting and scornynge' (8/12), and it seems unlikely that these texts are among those where it is an advantage to scholarship to indicate or reproduce the MS line divisions. Finally, modern punctuation has sometimes been applied awkwardly, as in 3/10-14. In 6/1 'what þat hit be' should probably be construed with the following sentence, although it seems a pity to lose 'þat is my God, what þat hit be'.

The edition gives abundant and detailed textual variants. Even quite minor spelling variants are recorded, such as Bakbyting] bacbytyng (8/12), and the variants at 13/5 and 22/9. The more important lexical variants are also recorded in the glossary, with cross references (e.g. *brunt*, *glede*). When lack of publishing funds so often interferes with an editor's wish to give sufficient textual apparatus, it is good to find generous detail in this edition. Yet amidst all this plenty consideration for the reader has been forgotten. No line references are given in the textual notes, which are often four to five inches deep on the page. For comparing the West-

minster MS it was necessary to insert line references throughout, and anyone making a study of the vocabulary of Walter Hilton's writings might have to do the same, after noticing words like *lupur* (10/6) or *pesternes* (12/6 etc., cf. p. lxix (14)).

The explanatory notes vary in quality. There are appropriate references to other 14th century English writings at 2/7-9, 21/6, 34/4, 79/7, and the notes to 12/10 and 16/8 have linguistic interest. At 54/4 the usefulness of a note seems very doubtful: 'as *hit* were V. This common phrase means "as it were, if one might so put it, practically".' At 35/14 'no verb *overslay* being found in NED' cannot prove the inferior *ouersleeþ* in D. to be 'quite wrong'. It is also worth noticing, perhaps, that *oferslean* is recorded in Old English. At 43/18 the explanation *not god* as 'not good' instead of 'not God' conflicts with indications in the spelling system of Vernon. In these texts 'God' is regularly *god*, but 'good' is *good(e)* about 22x, *gode* (sing.) about 5x, but *god* only once (44/15). (*Gode* in the plural and *god-* in *godnes(se)* etc. have been ignored.) In addition, the phrase quoted probably echoes Ps xiii (xiv) 1: 'Dixit insipiens in corde suo: Non est Deus', just as lines 43/19-44/1 almost certainly echo Ps xciii (xciv) 7: 'Et dixerunt: Non videbit dominus...'

An unusual use of *soffre* in 30/5-6 'I soffre not my-self to saue my-self' is unmentioned in notes and glossary. A note might have considered whether we have here a mistake for *suffice*, comparing 30/13, and also Scale II 'For euerilke man was in þe same meschief. & non miȝt suffice to help hym self' (Harley 6579 fol. 63v.) and perhaps also Anselm *Cur Deus Homo* I xxi 'utrum possint sufficere ad satisfactionem' (Migne P.L. 158 393). Two other words unmentioned in notes and glossary are *somer halle* (86/11, 87/5-6, 88/4) and *wynter halle* (86/9, 87/11). These puzzling terms elaborate *domus* and *atrium* in Ps xci (xcii) 13: 'Plantati in domo domini, in atriis domus Dei nostri florebut'. This paraphrase might have been suggested by a winter and summer residence, but parts of one building seem more probable. Rolle, for example, has simply *hous* and *entres of the hous* (ed. H. R. Bramley, p. 336), and the *Earliest Eng. Prose Psalter* has *hous* and *halles of þe hous* (ed. Bülbring EETS OS 97 p. 114). In an inventory of Sir John Fastolf's goods at Caister (1459) there are references to 'Magna Camera ultra Aulam Estevalam', 'utmost Chambur nexte Winter Halle' and *Aula Yemalis* (*Paston Letters*, ed. J. Gairdner I 482, 486, 487). There are lists of goods in the *Magna Aula* and the *Aula Yemalis* (pp. 487-8), but none for the *Aula Estevalis*. If the last could be another term for the *Aula Magna*, the reference in *Bonum Est* to 'þe heiz somur halle' (87/5) would fit well.

Now and then the phrasing or treatment seems to betray unfamiliarity with medieval religious writing. On p. 99, for example, the following note is attached to 44/13-14: 'The notion implied is that God is perfectly free in his predestination.' The note is inappropriate if it is intended to throw light on 'And þer is no þing don be no creature but at my wille, oþur aprouinge or suffringe'. This sentence, and what follows, is partly concerned

with the 'permissive' will of God (compare, e.g., 'Deus ... vult permittere mala fieri, et hoc est bonum', Aquinas Ia Pars, Q 19 a.9, a.12). The sentence in *Qui Habitat* could distantly echo Augustine *Enchir.* 95: 'Non ergo fit aliquid nisi omnipotens fieri velit, vel sinendo ut fiat, vel ipse faciendo' (Migne P.L. 40 276). At 35/14 the phrasing of 'slep... may also be correct' suggests that the common metaphor of killing used of mortal sin has been missed (compare, e.g., Aquinas Ia IIa Q 88 a.1).

On p. vi Mr Wallner states that he has 'only touched' on the difficult question of authorship. Some of the arguments used in the discussion (xxix - xliv) seem forced. The most surprising is on p. xlii, where we are told that the 'reading of Holy Writ ... preached by *Qui Habitat* ... seems to assign the treatise to Hilton, since Hilton in *Mixed Life* is supposed to have been the first to recommend the reading of the Bible to lay people'. On p. xl the autobiographical hints and allusions read into *Qui Habitat* are not justified by a text which is elaborating Ps xc (xci) 2, and it is also difficult to see why praise of Holy Church and the importance attached to the sacraments in *Bonum Est* should suggest that its author was a priest. The phrase *ypocrites & heretykes* in *Qui Habitat* (3/11) is possibly a minor link with Hilton's works, for I have not yet found this alliterating phrase apart from *Scale* (ed. Underhill) pp. 43, 44, 136, 158 and the present instance. G. Sitwell's discussion of Hilton's interest in the state of souls and angels might also have been useful to this discussion ('Contemplation in the *Scale of Perfection*', *Downside Review* (Summer 1950), pp. 271-89, esp. 287 and 284 (note)). Two of Dom Sitwell's references apply to 36/9 ff. and 61/12 in the present edition; the weight of the last reference seems slight however. Although part of Mr. Wallner's discussion of authorship is weak, his conclusions are cautious and judicious: 'The internal evidence (sc. for Hilton's authorship) is stronger and must probably be regarded as conclusive in respect of *Qui Habitat*'; and after expressing doubt about *Bonum Est*, he ends: 'But still we do not know very much about Hilton, and the problem can hardly be solved until his works are made accessible in satisfactory editions' (xlv).

A biographical statement on p. lxxii needs correction: we do not know whether Hilton was a native of Nottinghamshire; we only know that he was a Canon Regular of Thurgarton, and that he died there (Jones, *Minor Works*, p. xxiv).

Although there are some disappointing things in this edition, its primary purpose has been well fulfilled. There is still a need for a thorough and judicious study of the content, background and authorship of the treatises, but in the meantime we have been given a careful text as a tool for further study, with the necessary textual and linguistic apparatus.

English Literature in the Sixteenth Century excluding Drama. By C. S. LEWIS, Fellow of Magdalen College, Oxford. The Completion of the Clark Lectures, Trinity College, Cambridge 1944. Oxford: at the Clarendon Press. 1954. vi + 696 pp. 30s. net.

De Descriptione Temporum. An Inaugural Lecture by C. S. LEWIS, Professor of Medieval and Renaissance English Literature in the University of Cambridge. Cambridge University Press. 1955. 23 pp. 2s. 6d. net. 2

Publication of the *Oxford History of English Literature* edited by F. P. Wilson and Bonamy Dobrée proceeds slowly and without much regard for chronology. Volume V, on The Early Seventeenth Century, appeared in 1945; so did Volume II, Part 2, on The Close of the Middle Ages. This was followed by Part 1, on Chaucer and the Fifteenth Century, in 1947. After this students had to wait seven years for Volume III, which forms the subject of this review. With the exception of The Drama from 1485 to 1642, which is to be dealt with by F. P. Wilson, the treatment is now practically continuous from the end of the fourteenth to the middle of the seventeenth century.

Professor Lewis' book is well summarized in the announcement on the wrapper: 'The exclusion of drama ... enables the author of this volume to present a fuller picture of literary development in the Sixteenth Century than would otherwise have been possible. Pains have been taken to prevent the concept of "the Renaissance" from imposing a false unity on this complicated period. The great medieval literature of Scotland and the work of Sidney, Spenser, and Hooker naturally provide the high lights, but More and Tyndale are revalued and many inferior but more typical authors are shown to be of importance for the literary historian. The pattern which emerges is, in some ways, unexpected.'

If any one should be surprised at what is said here on the concept of the Renaissance, he may be advised to read the lecture with which Professor Lewis inaugurated the newly founded chair of Medieval and Renaissance English Literature in the University of Cambridge (29 November 1954). Referring to the commission given him by his appointment, he says: 'What most attracted me in that commission was the combination "Medieval and Renaissance". I thought that by this formula the University was giving official sanction to a change which has been coming over historical opinion within my own lifetime. It is temperately summed up by Professor Seznec in the words: "As the Middle Ages and the Renaissance come to be better known, the traditional antithesis between them grows less marked." Some scholars might go further than Professor Seznec, but very few, I believe, would now oppose him.' He then shows how completely antiquated is the old view of the sharp cleavage between the Middle Ages and the 'Renaissance' presented in such a book as J. M. Berdan's *Early Tudor Poetry*

(New York, 1920); after which he continues: 'From the formula "Medieval and Renaissance", then, I inferred that the University was encouraging my own belief that the barrier between those two ages has been greatly exaggerated, if indeed it was not largely a figment of Humanist propaganda.'

If, however, the Inaugural Lecture should not be available, the student may do as well by turning to p. 55 f. of *English Literature in the Sixteenth Century*, where he will find cogent reasons for the rejection of the term 'Renaissance' from a history like the present. 'The word has sometimes been used merely to mean the "revival of learning", the recovery of Greek, and the "classicizing" of Latin. If it still bore that clear and useful sense, I should of course have employed it. Unfortunately it has, for many years, been widening its meaning, till now "the Renaissance" can hardly be defined except as "an imaginary entity responsible for everything the speaker likes in the fifteenth and sixteenth centuries" ... The word *Renaissance* helps to impose a factitious unity on all the untidy and heterogeneous events which are going on in those centuries as in any others. Thus the "imaginary entity" creeps in.' It is tempting, but hardly possible, to go on quoting. The reviewer may, perhaps, be forgiven for mentioning that, as early as 1929, among the theses appended to his Leiden dissertation on Sidney's *Arcadia*, he proposed that 'As long as an exact definition of the concept *Renaissance* in the history of English literature is lacking, it is better not to use the term at all.'¹

More is involved, however, than the discarding of an inappropriate term.² What is of even greater importance is that a fundamental change has taken place in the respective evaluation of the Middle Ages and the 'Renaissance'. In the traditional view the Renaissance was supposed to mark an advance all along the line from the 'dark' and backward Middle Ages; in other words, 'Renaissance' was a term of praise, 'medieval' usually one of reproach. A book like the present will show students brought up on the conventional textbooks that literary and historical scholarship has redressed the balance. The title of Professor Lewis' introductory chapter 'New Learning and New Ignorance' signalizes the change; the way he demonstrates that 'Humanism', the most tangible aspect of the elusive concept of the 'Renaissance', was far from being an unmixed blessing, is extraordinarily revealing. 'We read the humanists, in fact, only to learn about humanism; we read the "barbarous" authors in order to be instructed or delighted about any theme they choose to handle.' In the chapter on The Close of the Middle Ages in Scotland Professor Lewis, after discussing an anonymous 15th century tale of chivalry, concludes: 'It is, of course, a poetry with strict limitations; what we admire is the perfection of taste (as if vulgarity had not yet been invented) and the sureness of touch within those limitations. It will also be noticed that it does faultlessly

¹ See also my paper 'Iets over Literair-historische Morphologie: "Renaissance" en "Barok" in de Geschiedenis der Engelse Letterkunde' (*Levende Talen*, Dec. 1939).

² Inappropriate, that is, to the history of English literature. Nothing is, of course, implied about its use with reference to such subjects as Italian art.

what poetry soon after became incapable of doing at all. From this sort of heroic narrative we were to descend into fustian about Mars and Bellona. The "Renaissance" involved great losses as well as great gains.'

Quite apart from problems of periods and terminology, however, this book makes fascinating reading; coming from the author of *The Allegory of Love*, it could hardly do otherwise. One scarcely knows which to admire most: the profound learning, encompassing both classical and modern literature, as well as many other fields of human knowledge, the sympathetic understanding, 'seeking to get into men's minds to taste tempers rather than to judge doctrines', as he himself defines the task of the literary historian (p. 190), or the sensitive analysis and appreciation of aesthetic values. Even when writing about the dullest of minor poets or prose-writers (and the sixteenth century contains a good many, who yet cannot be passed over in silence) he is never dull himself. Naturally he is at his best when writing about such congenial subjects as the Scottish poets of the late fifteenth and early sixteenth centuries, the *Arcadia*, the *Faerie Queene*, the Sonnets of Shakespeare, or the lyrics of Thomas Campion. Very good, too, among many others, are the pages devoted to More and Tyndale. 'Great claims', he observes, 'have in modern times been made for More's English prose; I can accept them only with serious reservations.' 'As we read these controversies we become aware that More the author was scarcely less a martyr to his religion than More the man. In obedience to his conscience he spent what might have been the best years of his literary life on work which demanded talents that he lacked and gave very limited scope to those he had. It may well have been no easy sacrifice.' These reservations do not detract in the least from his respect for 'a man before whom the best of us must stand uncovered'.

Like every literary historian who is also a literary critic, Professor Lewis has had to do his own patterning. He divides the bulk of sixteenth-century prose and poetry into 'Drab' and 'Golden'. 'Drab' 'marks a period in which, for good or ill, poetry has little richness either of sound or images. The good work is neat and temperate, the bad flat and dry. There is more bad than good. Tottel's *Miscellany*, "Sternhold and Hopkins", and *The Mirror for Magistrates* are typical Drab Age works.' 'The Golden Age is what we usually think of first when "the great Elizabethans" are mentioned: it is largely responsible, in England, for the emotional overtones of the word *Renaissance*.' It is a little difficult to obey Professor Lewis' injunction not to take 'Drab' in a 'dyslogistic' sense. One wonders if 'Plain', properly defined, would not have served his purpose as well, or better.

In view of the amount of space devoted to many a lesser work, it is a little disappointing to find Sackville's *Induction* dismissed in less than eleven lines on p. 244. In the biographical note on Marlowe on p. 485 five out of seven lines are taken up by the charges brought against him by the informer Richard Baines. There are few misprints; the German term

Kunstprosa, which occurs three times, is once misspelled *Kunstprose* (p. 129); Aeneid has lost its second e on p. 90; Maine, in the note on Ascham on p. 279, should probably be Mainz; and Jeffrey, in the bibliographical note on Lyly, should be Jeffery. Of the original version of Sidney's *Arcadia* eight mss. are now known to exist; a ninth, in the British Museum, contains most of the poems and two passages of prose (see TLS, May 4, 1940).

Groningen.

R. W. ZANDVOORT.

The Poems of Sir Arthur Gorges. Edited by HELEN ESTABROOK SANDISON. Oxford: The Clarendon Press, 1953. lviii + 254 pp. 30s. net.

The family of Gorges, says Spenser in the dedication of *Daphnaïda*, was 'of great antiquitie in this Realme; and such as haue euer borne themselves with honourable reputation to the world, and unspotted loyalty to their Prince and Countrey'. Sir Arthur Gorges (1557—1625) was true both to his family tradition of service and to the Elizabethan ideal of the accomplished gentleman. Courtier, sailor and poet, he was a Gentleman Pensioner and a friend of Raleigh, whose life and poetry touched his own at so many places. He commanded Raleigh's ship *Wastspite* in the Azores expedition of 1597 and was knighted for this service at Essex's hand in the same year. He was the hero of a romantic love story, whose summer's lease had all too short a date and whose course and ending were fitly celebrated by himself and others in verse. His is the first complete English version of Lucan's *Pharsalia*. There is delightful matter here for minor biography; and the documents which Miss Sandison first used twenty-five years ago have now been felicitously worked into an introductory essay which is a model of its kind. For Gorges the poet she claims no more than his desert: 'Talented as writer of verse and of prose, and as translator into French as well as into his own tongue ... he holds his place, modestly rearward, in the rank led by the great figures, with all of whom he was associated, Spenser, Raleigh, Bacon'. Like many of his fellows, Gorges 'walked burned with the sun of Tottel's poets'; he worked quietly within a tradition, and his historical significance is perhaps confined to his translations. But he was skilled in amorous tribute and in the expression of uncomplicated, idealised love. Spenser thought him 'fit to frame an euerlasting dittie'. He is everywhere graceful and easy, accomplished in the Elizabethan art of making delightful music out of commonplaces:

I saue of late a Ladie weare a shoo
 that was as white as any dryven snowe
 Her softe sylke hose was off Carnation hewe
 and this She ware because the worlde should know
 She dyd desire a virgins stepps to treade
 this with those collours Shee her fancye fedd

Oh that I hadd a thowsande Eyes
 Her to contemplate and admyre
 And then a thowsand tongues lykewise
 To sownde her vertues that aspire
 For in that noble mynde doth dwell
 A thowsande hevenlye qualyties
 The leaste off which deserveth well
 A thowsande Immortalityties

Miss Sandison's edition contains all that he set down as his own. It is based on two manuscripts: B. M. MS. Egerton 3165, *Sir Arthur Gorges his vannetyes and toyes of yowth*; and Huntington Library MS Ellesmere 1130, *The Olympian Catastrophe*, written as a memorial to Prince Henry in 1612. Both manuscripts appear to have been written at Gorges's direction, and carry corrections in his own hand. Two pieces in MS. Egerton 3165 are the author's autographs. For his time and circle, Gorges was not a versatile poet. *The Olympian Catastrophe* is a long chivalric narrative in the Spenserian manner. Of the *toyes of yowth*, more than half are sonnets or sonnet-like poems, many of them translations from the French; the rest are lyrics of varying length and pattern, pastoral pieces, and a version of du Bellay's *Complainte de Didon à Enée*.

Miss Sandison's editing is exemplary. She manages to convey a great deal of information about the habits of Gorges and his scribes in a careful but always unobtrusive *apparatus*. MS. Egerton 3165 has hardly any punctuation; and, as the quotations above show, Gorges's constructions and rhythms are simple enough not to require pointing. With uncommon restraint Miss Sandison has allowed her text to make its own impact without editorial titivation. The presentation of Gorges's poems is a credit to editor and printer alike. The commentary is as full as this minor verse requires. In addition to strictly textual matters, dates and occasions, sources, literary affinities and imagery are given adequate attention. A valuable feature of the index is the inclusion of references to Gorges's 'Literary habits ... embedding borrowings ... repeating his phrases ... revising', 'Metre, rhythm: experiments ... influencing punctuation ... revision', 'Themes' and 'Words and phrases'.

Miss Sandison's edition is the result of long and devoted labour. Unlike so many editors of minor poets, she has not exaggerated the importance of her author or the intricacies of her text. For his life and his verse she has done all that sound scholarship and affectionate care can do.

The Harmonious Vision: Studies in Milton's Poetry. By DON CAMERON ALLEN. Baltimore: The Johns Hopkins Press. 1954. xx + 125 pp. Price \$3.

Professor Allen is not trying to follow the dramatic and symbolic values of the musical references throughout Milton's poems, though some of these are discussed. His main concern is, with the early poems, to explain how Milton handled the problems of myth; while with the epics and *Samson Agonistes* he is interested in the theological background and its expression in dramatic and figurative terms.

Mr Allen belongs to a school of Miltonics that we might call The New Orthodoxy. Its members, mostly American, have stopped defending Milton against the critical blitz of the Twenties, Thirties and early Forties because that attack now seems to them irrelevant, a mere symptom of the *Zeitgeist* of *entre deux guerres*. While Donne was a hero Milton had to be the villain; but the New Orthodoxy assumes, and Mr Allen implies on page 95, that 'The modern privation of belief and its consequent discomposure' have been replaced by at least a recognition of the value of faith, and a consequent renewed respect for classic harmony in poetry. There certainly has been a change since the war, in all arts; but it is too early to define it, and we may suspect that the new attitude to Milton that such a change would involve has already been brought about by the need for critics to say something different.

But so far the attempts to revalue Milton's poetry for the Fifties have been fragmentary, compared with the comprehensive labours of, say, Newton or even Waldo. Mr. Allen, again, deals in *Paradise Lost* mainly with Milton's subdued ironical attacks on Satan, the symbolism of light, and visual imagery. *Samson Agonistes* he approaches from the theological side, making interesting comparisons with Satan and the 'barons' of Hell (a happy phrase: *baron* is English underworld slang for a convict who makes capital in tobacco out of illicit gambling in prison, and Navy slang for a shoreside black marketeer). Samson is seen rising from the theological sin of slothful despair to 'the patient surrender to faith' (a view that perhaps unconsciously reflects the historical attitude of the New Orthodoxy itself). But the delicate critical questions about *Samson* — the brutality or sensitivity of the verse, the lack of shape, and so on, are not asked.

Mr Allen provides extensive mythological material as background to his essays on the early poems. Critically, he is following the Cleanth Brooks school when he says that in *L'Allegro* — *Il Penseroso* 'the dynamic symbol of the poem is the tower'. Again, he points out the contrasts in *Lycidas* between unripe fruits, shaggy Mona, etc., and the later vernal flower passage; and between the sluggish waters of lines 85-104 and the later gushing brooks and swirling seas. These are helpful readings; and it is in this field of symbolism, ambiguity, etc., that the New Orthodoxy has

been most successful in elucidating the 20th-century values of Milton's poetry.

Probably Mr Allen's best chapter is on *Paradise Regained*, where his predecessors have been few and baffled. His approach is dramatic: 'It is fear, cold fear, rather than uncertainty that is the major quality of the evil mind of *Paradise Regained*' (p. 112). And he goes on very skilfully to expound the temptation in terms of the characters of Christ and Satan:

[Satan's] confidence, fattened by generations of easy success, has withered and all Hell is put on the alert (II. 143-46). The temptation of the banquet, the last of the sensual efforts, shows in its elaborateness the full extent of this terror. Satan can no longer trust in a crude apple or in the compelling pangs of hunger; he must turn out his pockets in such a vast effort that temptation is destroyed by its own surplusage.

This is very interesting; but one has the uneasy impression that Professor Allen's exegesis of *Paradise Regained* is more exciting than the poem itself. He does not discuss the verse; he does not (to use a phrase of the Old Unorthodoxy) make value-judgements.

This lack of judicial decisiveness is reflected in the tone of his book — rather flat. And though it is from America that the most valuable literary scholarship and criticism — especially on Milton — is now coming, it is time to protest against American scholaresse. In Europe we have German scholaresse, and the turgid Jamesian style of Dr Leavis; but the Americans have invented something quite as bad: an algebraic sort of language, faintly Miltonic in its cruel disregard for parts of speech, its Latinism and its wrapping up of things inside abstractions; but even Milton would not have so often used an inflected genitive for non-concrete substantives. This style is written at its worst by Miss Rosemond Tuve in her *Elizabethan and Metaphysical Imagery*; but even Professor Allen is guilty of sentences like this:

These lines have in them a conviction of observation that is quite beyond that of the traditional descriptions of the first poem. A similar conviction evolves from the particularity of the momentary dream in the 'close covert by some Brook.'

(p. 11)

The rhyming of suffixes and the rustling of supernumerary syllables obstruct the reader's thought.

Cambridge.

J. B. BROADBENT.

The Life Records of John Milton. Edited by J. MILTON FRENCH.
Vol. II, 1639-1651. vi + 395 pp. Rutgers University Press, 1950.
Vol. III, 1651-1654. [iv] + 470 pp. 1954. \$7:50.

In noticing the first volume of Professor J. Milton French's monumental edition of *The Life Records of John Milton*¹ the present reviewer expressed

¹ E. S. XXXIII (1952), 33 ff.

some misgivings with regard to the waste of space entailed in the innumerable repetitions of annually recurring items (excluding only anniversaries of birthdays!), of chronologically doubtful references under every conceivable date, of translations, etc. The following up of the edition on these spacious lines has now necessitated the addition of an extra volume so that completion is now contemplated in terms of five volumes instead of four. The work is beautifully produced, but it must be confessed that the price of the completed series will be somewhat daunting.

As the edition proceeds, however, Milton himself firmly holds the stage. There is little in the two volumes under review that might be said to be superfluous. On the contrary, as it grows, this work of reference proves itself ever more an indispensable aid to anybody concerned with Milton's life and travaux. Here is a mass of information, inaccessible elsewhere or not easily brought together. The documents are illuminated by the editor's massive learning which sheds light not only on biographical details but even on such unexpected but welcome items as textual problems. Everywhere the editor brings his eminent sound sense to bear on controversial matters and so provides a thoroughly reliable guide to the intricacies of Milton's life and writings. As in the case of the first volume these Records possess authority not least in refuting mistaken conjectures. Highly laudable also is the editor's frankness in confessing where the text of his documents baffles his ingenuity. A better knowledge of languages would have helped to avoid some disfiguring errors (e.g. pp. 78-80 and 400).

The main topics of the present two volumes are the *Eikonoklastes* and *Defensio*, on the one hand, and the litigation over the Powell estates on the other. Affairs of state are, not unexpectedly, seen to have taken up much of Milton's time, but against this bustling background we observe also his growing reputation, at home and abroad, and at the end he emerges as the respected companion of the great and the learned alike, a member of the councils on international affairs, where, at the end of the first volume, we had left him as little more than a talented novice. With greatness came tragically his total blindness.

Upsala.

H. W. DONNER.

Current Literature, 1955

II. Criticism and Biography

In contrast with its very disappointing record in the field of original creative literature, the year 1955, though not quite so prolific as previous years, produced a number of works of outstanding merit in the spheres of criticism and biography. On the more general side F. L. Lucas's *Style*

(Cassell, 18/—), an expansion of a course of lectures delivered at Cambridge, with the addition of a number of illustrative passages in prose and verse, must occupy the place of honour. If it is at times inclined to be discursive it contains much sound and suggestive material and is itself written in a style which is a model of clarity, directness and simplicity, not unrelieved by humour. Tracing the foundations of style to the character and personality of the writer, Mr Lucas takes his stand on what he calls 'courtesy to the reader' as the primary consideration of any author. What this 'courtesy to the reader' involves he then proceeds to discuss and examine under a series of heads: clarity, brevity, variety, urbanity, good humour, harmony, etc. There is a particularly delightful chapter on simile and metaphor and some very wise counsel on methods of writing. Some of what Mr Lucas has to say has, naturally, been said previously by Quiller-Couch and others, but it needed reiterating; and it is good to find him so vehemently denouncing slovenliness, vulgarity and woolliness of expression, while his insistence on conservatism where matters grammatical are concerned is most timely. It is to be hoped that it will be heeded. It is heartening too to find him putting in a good word for Fowler, who, despite his prejudices and his shortcomings, is a sound mentor on many things. We are indebted to Mr Lucas for many good books published over the past few decades. The present one should stand high amongst them. No one who reads and no one who writes — with whatever end in view — but will profit from studying it and laying its advice to heart.

Then there is Lionel Trilling's most recent work *The Opposing Self* (Secker & Warburg, 15/—), a collection of nine essays on literature from the early nineteenth century up to the present day. All have appeared before either in periodicals or as introductions to books, and the subjects are diverse, ranging from the letters of Keats to the writings of George Orwell, from Wordsworth and Jane Austen to Flaubert and Henry James, with a glance at Dickens and Tolstoy on the way. But they are all bound together by a central theme which is epitomized in the title, namely that all the great literature of the last hundred and fifty years has been characterized by the protest of the 'self' against the culture and the cultural environment of the age. Not that the writer is always consciously aware of this. We think of Jane Austen above all, for instance, as accepting the cultural environment and social values of her day and feeling quite at ease within them; yet, Mr Trilling contends, in *Mansfield Park*, perhaps without realising it, by the force of her irony she demonstrates the restrictive nature of them and the tendency of the 'self' to achieve its fulness and appear in its reality only in defiance of them. We may not find ourselves able to go all the way with Mr Trilling; he seems to draw his inspiration very largely from Emerson on the one hand and from Matthew Arnold on the other, and this partially colours his views, but he urges his case with cogency and his essays deserve careful consideration.

Another most interesting book is Richard Gerber's *Utopian Fantasy* (Routledge & Kegan Paul, 16/—), a study of English Utopian fiction since

the end of the nineteenth century. It is not a voluminous work (the text runs to just over 130 pages and there is a bibliography of another twenty-five pages) but it is extremely informative and illuminating. A great deal of material is packed into a small space. After showing how in the first place the notion of Utopia was essentially a product of Renaissance humanism, and as such an idealistic dream rather than the forecast of an attainable reality, Dr. Gerber goes on to suggest that the position was entirely altered by the scientific advance of the mid- and late nineteenth century and the general acceptance of the doctrine of evolution with the accompanying belief in the inevitability of progress almost to the point of perfection. Utopia now came to be visualised as something that could conceivably be attained in this world, though it is true there was some diversity of opinion as to what constituted the ideal state that men should aim at building. From this point Dr. Gerber distinguishes three different levels of development in Utopian literature over the next six or seven decades. First there is the vision of the distant, cosmic Utopia, the

far-off divine event
To which the whole creation moves.

Then writers begin to centre their attention on the nearer future and to map out definite programmes of social reform or blue-prints of an ideal society to be attained in a few generations. But this stage gives place to a third, in which the writer fixes his gaze on the present, is more interested in individuals than in societies or communities, and uses the Utopian fantasy as an instrument of criticism of modern values and contemporary trends in politics, sociology, morals and religion.

Nothing quite like Dr. Gerber's book had been attempted before. All the well-known Utopian writers of the period are, of course, to be found here — Butler, Wells, Stapledon, Huxley, Orwell — but so are many more whose works are not so obviously Utopian but yet are relevant, as well as some who by no stretch of imagination could be called great writers and yet come into the picture. The book will repay careful reading.

In *The Making of a Poem* (Hamish Hamilton, 15/—) Stephen Spender brings together twelve essays on poets and poetry published during the past fifteen years. They are, as he calls them in his introduction, the notes of a writer on writing, and the chief theme running through them all is a challenge to the common assumption that we are at present living in an age of declining values and disappearing traditions. After a long opening essay entitled 'Inside the Cage' (a consideration of the difficulties and the dilemma of the modern poet) Mr Spender goes on to consider the Romantics, the Georgians, A. E. Housman, American Diction and American Poetry, Goethe, and in a most interesting essay entitled 'Two Landscapes of the Novel' contrasts the methods of Virginia Woolf and her like with those of the typical Victorian or Edwardian novelist — what he calls the 'I' novelists and the 'They' novelists respectively. There is no doubt on which side he himself comes down, for Mr Spender is, of course, a poet

first and foremost and he maintains that to produce a work of literature worthy of the name the novelist, though using prose as his medium, must see with the eye of the poet.

In the introduction to her book *The Poetry of Crabbe* (Chatto & Windus, 12/6) Lilian Haddakin defines her aim as being 'to show what kind of satisfaction is to be gained from reading Crabbe, by pointing out the distinctive qualities of his work with the fulness of reference to the poems that is needed for illustration.' She is thus primarily concerned not with Crabbe as a man — though certain essential details of biography and character are given — nor as a social commentator, but as an artist who perfected what has been called 'the poetry without atmosphere'. Taking a number of characteristic poems, Mrs Haddakin examines carefully the development of Crabbe's style and technique, showing how he progressed gradually towards what she calls 'the neutral manner' of narration and description, achieving, by the employment of the ordinary diction of cultured speech, a vivid and moving realism free from sentimentality and from excessive emotionalism. She thus sees in Crabbe a combination of all that was best in both classicism and romanticism, and in so far as his dominant interest was in human character and motive, a precursor, in a different medium, of some of the novelists of the nineteenth century. Her criticism is discriminating, her comment apt and well considered. She does justice to Crabbe without claiming too much for him.

George Whalley's *Coleridge and Sara Hutchinson and the Asra Poems* (Routledge & Kegan Paul, 21/—) is concerned with tracing out in detail the relationship, over the ten years from 1799 to 1808, between Coleridge and Wordsworth's sister-in-law Sara Hutchinson (Asra as Coleridge called her), a relationship which, though it ultimately came to nothing, exercised for a while a very deep influence upon Coleridge and his work. The starting-point of Mr Whalley's study is a small manuscript notebook known as 'Sara's Poets' into which Miss Hutchinson had copied a number of poems by Wordsworth and Coleridge, several of the latter being added to, revised or amended in the poet's own hand. At the end Mr Whalley comes back to this collection and compiles a list of poems by Coleridge which he thinks were either inspired by or have some connexion with Asra. The intervening chapters are concerned with biographical material.

Mr. Whalley's researches have been very thorough and his work is copiously documented and annotated, yet at the end of it all one is bound to confess that we know very little more about the real Sara Hutchinson than we did at the beginning. This is not Mr Whalley's fault; the material that might have revealed her to us is simply not there, for though her correspondence with members of her own family was published in 1954, her letters to Coleridge appear to have been destroyed, while most of his to her have suffered a like fate. What we do get is a glimpse of the symbolic or allegoric Asra of Coleridge's mind, through which he expressed his deepest hopes, fears, frustrations and disappointments. And this is as Mr Whalley intended that it should be, for, as he puts it in his preface,

his object was 'to find out something about the ways Coleridge's actual experience was transmuted into poetry.' If we do not get much nearer to making the acquaintance of Sara Hutchinson from a reading of his book we do get a little nearer to understanding Coleridge.

Landor has found a candid but not unsympathetic critic in R. H. Super, the material for whose very long and very full study *Walter Savage Landor* (New York University Press, \$7.50) is drawn from many different sources. The book throws new light upon Landor's life, work, character and personality, and while emphasising his obstinacy, wilfulness and essentially ego-centric outlook, does full justice to those virtues of candour and cultivated taste which have not always received the recognition they deserve. Landor was in many ways an eccentric and a misfit in the literary, social and intellectual world of the Victorian age; by temperament he was unsympathetic to many of its values, but he was by no means one of its minor writers, and Mr. Super's study should go far to establish him in his proper place amongst his contemporaries.

Some few years ago Professor Gordon N. Ray edited the correspondence of Thackeray. Now he has followed this up with *Thackeray. The Uses of Adversity, 1811-1846* (New York, McGraw Hill Book Co., \$7.00), a very full account of Thackeray's life up to the publication of *Vanity Fair*. A second volume, which will complete the biography, is designed to follow. It is a painstaking, scholarly piece of work in which the author has spared no trouble to search out and establish the facts and to set Thackeray's life in the right perspective. But the book is not merely factual; it seeks to get to the inner life of its subject and to relate his intellectual and spiritual development to his art. The title is indicative of the point of view. Professor Ray holds that Thackeray became the novelist that he did very largely because of his early misfortunes. Had he been happier in his childhood, had fortune played into his hands in early manhood and middle life instead of disappointing and frustrating him, he would still have written novels but they would have been novels of a different kind, and English literature would have been the poorer without Becky Sharp, Dobbin, Joe Sedley and Rawdon Crawley. The view that many more of the characters in Thackeray's novels than has generally been realised were drawn from real life and that certain of the situations and the personal relationships portrayed are, in essence at least, autobiographical, has been expressed by Professor Ray in an earlier work, *The Buried Self*, and it is here further elaborated. It is easy enough to accuse Thackeray of cynicism and to believe that he saw, on the whole, the baser motives predominant in human conduct; but as Professor Ray shows, this is only a half-truth. He did not despise society as such; he was no egalitarian; he believed in social distinctions but he believed even more in the 'gentleman' and he accordingly detested all that debased that term. Professor Ray's is the most complete and perhaps the most charitable and understanding study of Thackeray's early years that has yet appeared. We

look forward to the second volume. The two between them will contain the fruit of a life's study and research.

A companion volume is the same author's *William Makepeace Thackeray. Contributions to the 'Morning Chronicle'* (Urbana, University of Illinois Press, \$3.50), in which Professor Ray has collected thirty-one of Thackeray's contributions to this periodical between 1844 and 1848, hitherto unidentified, together with four pieces that were previously known to have been his. The majority of the newly discovered articles are reviews of books (some of them works of well-known contemporary novelists such as Dickens, Disraeli, and Douglas Jerrold) but others are special contributions on current events such as the Exhibition of the Society of Painters in Water Colours (1844 and 1846), the Exhibition at the Royal Academy (1846) and two separate accounts of Chartist meetings in London in 1848. They almost certainly do not represent the sum total of Thackeray's contributions to that journal, as Professor Ray himself is ready to admit, but they are all that so far it is possible to assign to him with certainty. They are valuable not only for themselves and for the insight they give us into Thackeray's opinions of his fellow-authors, but also because, falling as they do in the few years immediately preceding the appearance of *Vanity Fair*, they are a testimony to the width of Thackeray's interests in and his understanding of the fundamental social problems of his day. They thus fill in the background of Professor Ray's greater work and form a supplement to it.

It will be long before Dickens ceases to be a subject of interest, for he has so much to offer and on so many different levels. George H. Ford's *Dickens and His Readers* (Princeton University Press, \$6.00) is a detailed study of the changes and vicissitudes in the attitude of readers and critics towards Dickens and his works from the appearance of *Pickwick* up to the present day. Professor Ford, who has gone most thoroughly into his subject, does not confine himself to the study of reviews, books and essays which are avowedly critical — though these are included — but he goes to letters, diaries, autobiographies and any sources, major or minor, which might throw light upon the casual opinions of readers of all degrees, tastes, interests and classes. The result is a most illuminating book which goes far beyond its ostensible subject, for though it is throughout concerned primarily with Dickens it becomes in effect a survey of the changing tastes of the past few generations and their varying attitudes towards novels and novel reading in general.

In the Steps of Charles Dickens by William Addison (Rich & Cowan, 15/—) is by comparison a popular rather than a scholarly book, but that is not to say that it will have no appeal to the more serious student of English literature. The writer's aim is to take the reader on a tour of the various places and localities associated with the novelist and his works. After a preliminary chapter on 'The England of Dickens' he explores the Dickensian background from Kent to Yorkshire and from the West Country, through the Midlands to the Fen District, attempting to re-create

the scene as it was when Dickens knew it. Where there are disputed claims he sifts the evidence — though not always conclusively — and there are a number of good illustrations. The author is perhaps too ready to assume that the reader knows his Dickens in as great detail as he himself does, but that is not a serious fault in a book of this character, which can be read with a good deal of enjoyment and will perhaps call up memories long forgotten.

A work of a much more serious character is A. O. J. Cockshutt's *Anthony Trollope, A Critical Study* (Collins, 16/—), which originated as a doctoral thesis and still betrays some of the marks of such a dissertation. In one way the title is a misnomer for it is only with certain aspects of Trollope's work that Dr. Cockshutt deals. For most of us Trollope is synonymous with Barsetshire, but this was only one side of him. In his early works he portrayed eccentric and strange psychological types and it is to these that Dr. Cockshutt devotes most attention, passing on thence to a consideration of Trollope's views upon and attitude towards religion, morals, love, politics and social questions. The author has discharged his task very conscientiously and with commendable thoroughness, but unfortunately we too often fail to see the wood for the trees.

This last criticism might also be levelled against E. P. Thompson's *William Morris, Romantic to Revolutionary* (Lawrence & Wishart, 50/—). It is very long and very detailed, but Morris himself is obscured by a mass of digressions some of which are not very material to the subject. Moreover the very conception of the work begs the question. It starts from the premiss that Morris was a great thinker and practical reformer whose genius and achievement have never been sufficiently recognised and that in his doctrines may be found the seeds of present-day communist thinking. How far serious students of Morris would agree with this is doubtful, but having adopted this point of view Mr Thompson's judgement is coloured from the outset and he sees things through spectacles that are a rather deeper shade of red than the proverbial rose-coloured ones. Those who read his book will have to make very considerable allowances.

There are signs that at long last Mark Rutherford (William Hale White) is beginning to come into his own. It is time he did for he was a novelist of no inconsiderable achievement, though few of the present generation have probably read even his best-known work, *The Revolution in Tanner's Lane*, let alone the others. During the year under review two studies of him have appeared. Catherine Macdonald Maclean's *Mark Rutherford. A Biography of William Hale White* (Macdonald 25/—) is concerned, as its title suggests, almost exclusively with his life, which the author presents in a clear, methodical manner, with precision of detail, laying particular stress on his parentage and his religious upbringing in the formation of his mind and character. There is little actual literary criticism (the novels and the other writings are mentioned as they fall into place in their author's life and the biographical scheme of the book) but the portrait of Hale White stands out very clearly.

The Religion and Art of William Hale White (Mark Rutherford) by Wilfred Stone (Stanford University Press, \$3.00) is an abridgement of a doctoral dissertation and as such is characterised by the thoroughness that one would expect in a scholarly treatise. Like so many American works of its kind it is fully — indeed lavishly — documented and there is a very full bibliography of Hale White's writing, even to his more fugitive contributions to provincial newspapers. Mr Stone traces out in great detail Hale White's intellectual and spiritual journey from the Calvinism of his youth, through Unitarianism (he was for a time a Unitarian minister) to the humanism of his middle and later years; and on the literary side the development of his style and the themes and the structure of his novels are carefully examined. On Hale White himself (that is to say on his religion and his art, which are the writer's primary concern) Mr Stone is a reliable guide. He is less trustworthy on the background. He is, for instance, too inclined to take Mark Rutherford's description of characters and places, churches and chapels, as faithful and undistorted pictures of the originals on which they were based and then to generalise from them, when the truth probably is that they were rather highly coloured for effect. After all, Hale White was writing of people and institutions with whom he had long since broken and whose outlook and values he had found uncongenial. Then too on page 26 we read 'As late as the 1880's Nonconformity still continued to be the poor man's church.' This may have been true of the south of England, and perhaps of Methodism throughout the greater part of the country; but the 1880's were just the time when in the great towns of the Midlands and the North — Manchester, Liverpool, Leeds, Sheffield, Birmingham — and in places like Norwich and Bristol, the roads outside the leading Nonconformist chapels were lined of a Sunday with the carriages of the most wealthy and influential citizens. Inaccuracies like these do not, of course, invalidate the main part of Mr Stone's work, but they do distort the picture somewhat.

The tone of F. R. Leavis's *D. H. Lawrence, Novelist* (Chatto & Windus, 21/—) is over-laudatory. Not that it is lacking in sound criticism, but its author's primary object seems to have been to defend Lawrence against the strictures of T. S. Eliot, and one of the greatest dangers of the 'vindicating' type of criticism is that it may tend to go to the other extreme. This is just what appears to have happened in Mr Leavis's case. He claims too much for Lawrence. We are the wiser for reading his book, but it is necessary to read it with a certain reservation and with all our own critical faculties about us.

Hilaire Belloc. A Memoir by J. B. Morton (Hollis & Carter, 12/6) is neither a biography nor a work of criticism; it is a personal impression and portrait born of many years of close friendship between the writer and his subject, and it has most of the merits as well as some of the defects of such a work. It is brief and to the point; it is written in a clear, graceful, unpretentious style that Belloc himself would have appreciated; it keeps the reader's interest and it makes Belloc live as a man, bringing

to light those sides of his character and personality of which those who were acquainted with him only through his published works could know but little: his sympathy, his generosity, his remarkable vitality, his methodical nature, his punctilious politeness in company, his high regard for the gentlemanly qualities and his passion for justice. As one might expect, the paramount influence of Catholicism (though in some respects a Catholicism of his own) is emphasised, as is also the influence of both the English and the French strains in his composition. 'His wit was French', writes Mr Morton, 'but this humour English', while elsewhere he describes him as a mixture of Victorian England and Republican France. All this shows sound judgement and level-headed criticism; but as might be expected in a work where one friend writes of another, there is a tendency to idealise, and to excuse and defend beyond what the facts warrant. For all that Mr. Morton has to say, we still feel that in his writings Belloc was sometimes over-assertive even to the point of aggressiveness and that his view of history was a coloured and partisan one. Mr Morton's book is, nevertheless, to be welcomed. Belloc was undoubtedly a remarkable person and we shall know much more about him when we have read this memoir.

How many people read the plays of Granville Barker today? How often are they acted? C. B. Purdom's *Harley Granville Barker* (Rockliffe, 30/—), the first work of any size to attempt an estimate of a writer whose name was once almost a household word wherever the stage was being discussed, is a competent and painstaking study of its subject, though perhaps a little prejudiced. Mr Purdom is a man of the theatre and he is firmly convinced that when Granville Barker forsook the theatre for the study and took to academic criticism he entered a field in which he never really felt at home and for which he was not really suited. The *Prefaces to Shakespeare* he admits have many excellent points but they lean too heavily on Bradley and his disciples. It was in the twin fields of production and playwriting, he contends, that Granville Barker's true genius lay, and he regrets that he ever allowed himself to be deflected from them. We may or we may not accept this view (and after all it is only a view) but whichever we do we shall understand Granville Barker very much better for having read Mr Purdom's book, which gives us not only all the essential biographical facts together with a discerning, frank but sympathetic study of Barker's character, but also a full list of his writings, of the parts that he played as an actor, and of the plays that he produced.

Winifred Bannister's *James Bridie and his Theatre* (Rockliffe, 25/—) is a full and comprehensive treatise, covering the whole of Bridie's life and activities, but as a piece of criticism it is not particularly profound. Perhaps it was not intended to be. Rather it is a chronological and documentary account of Bridie's works, with the reception of his plays by theatre audiences and by reviewers. Future writers will find it

invaluable for facts and sources, but it remains for someone else to give a critical assessment of Bridie's work and its significance.

Finally we may notice Robert Liddell's *The Novels of I. Compton-Burnett* (Gollancz, 10/6), a not too well organized but an interesting study of one of the foremost of contemporary English novelists. Mr Liddell is concerned mainly with Miss Compton-Burnett's characters and with her prose style; about the design and form of her works he has little to say, though he does reveal the subtle diversity behind the apparent sameness. One would hesitate to call this a work of criticism in the strict sense of the word; rather it is a preliminary sketch for one.

The obituary for 1955 is happily a very short one: Humphry House (d. Feb. 15) and Gilbert Cannan (d. June 30). The work of the latter belonged mainly to the earlier years of this century, for misfortune and ill health conspired to make it difficult for him to continue his work as a scholar beyond middle life; but Humphry House, one had hoped, had still many years ahead of him in which to fulfil that critical talent of which he had already given such clear evidence. His death is a great loss to English scholarship.

Sheffield.

FREDERICK T. WOOD.

Points of Modern English Syntax

Mr P. A. Erades has been prevented by illness from sending us his usual contribution. We hope that he will be able to resume his notes on syntax in the next number.

Brief Mention

English Poetry in the Sixteenth Century. By MAURICE EVANS.
London: Hutchinson's University Library. 1955. 183 pp. 8s. 6d.

In a more limited field and with more concentration on the high lights (Skelton; Wyatt and Surrey; Pastorals, Sonnets, and Lyrics; Historical Poetry; Spenser; Donne) this little book answers its purpose as well, in its modest way, as Professor Lewis's more ambitious work. The introductory chapters, on Cross Currents of the Renaissance, Society and the Poet, Poetic Theory and Practice, provide the necessary background to the treatment of the individual poets and the various kinds of poetry. The author knows how to make the poets and their work come alive for the modern reader by a happy combination of quotation and comment, and the occasional comparisons with later literature (as between the use of metaphor in Sidney and Shelley, or the affinity between Donne and Virginia Woolf) are very illuminating. Sackville's *Induction*, which receives less than

its due from Lewis, is warmly praised, and the analysis of *The Faerie Queene* is one of the best introductions to that great work available. Indeed, the same may be said of the book as a whole for the period which it covers.

In a second edition a number of misprints will have to be corrected. A line from Sidney is misquoted on p. 132; and Brute was the *great-grandson* of Aeneas (p. 119). — Z.

King Lear: The Scholars and the Critics. By R. W. ZANDVOORT. (Mededelingen der Koninklijke Akademie van Wetenschappen, Afd. Letterkunde. N. R., Deel 19, No. 7.) Amsterdam: N.V. Noord-Hollandsche Uitgevers-Maatschappij. 1956. 16 pp. Price f 1.—.

A survey of the Shakespeare criticism of the last quarter of a century as applied to *King Lear*. The views and methods of Spurgeon, Clemen, Wilson Knight, Heilman and Bickersteth are passed in review, and balanced by those of Granville-Barker as a reminder that Shakespeare belongs, not to metaphysics, but to the stage. The text is slightly expanded from that of a lecture given at Liège, Newcastle and Durham in the autumn of 1955. — Z.

THOMAS DEKKER, *The Shoemaker's Holiday, Fête chez le Cordonnier*. Texte et Traduction de A. KOSZUL. (Collection du Théâtre Anglais de la Renaissance.) Edité par la Société d'Édition Les Belles Lettres, Paris, 1955.

Continental readers and theatre-goers are well acquainted with the works of Shakespeare. The same cannot be said of the mass of his contemporary playwrights, who, with an occasional exception, have too long been neglected. Plays must be seen and heard in order to be appreciated. Therefore, outside England, they must first be translated. Prof. Koszul has now obliged French actors and public by providing a translation of one of the most lively and cheerful plays of Shakespeare's time. Both they and French students of English should be grateful to him for being presented with the English and French texts, as well as with an Introduction and Notes.

A few remarks may be given here. Would it not have been more in accordance with the typically English atmosphere of the play, if all the English names had been retained? The translation of the whole play must have been extremely difficult because of its rather broad language in many places; however, it is not only very exact as to the meaning of words, but Prof. Koszul has even managed to leave the verse and rhyme intact. Only one line may have escaped his attention (III, ii, 169). 'My last of the fives' (II, iii, 125) has been translated into 'le dernier de la bande,' but surely by 'last' is meant the shoemaker's tool (as he himself suggests in the note), the expression meaning something like 'my smallest last'. 'Queen of clubs' (III, i, 45) is rendered by 'reine des massues', but in spite of the somewhat far-fetched note I should rather prefer 'dame de trèfle' of the game of cards, used here as a term of abuse. 'Elle enlève son masque' for the stage-direction 'unmasking Jane' in VI, ii, 156 had better be 'Il enlève le masque de Jeanne'.

In IV, ii, 128 the English text: 'Is it a man's thing or a woman's thing?' has been omitted, though the French translation is given. On the other hand, the stage-direction 'Holloaing within' at the top of II, iv has no equivalent in the French text, no more than

III, i, 123: 'How dost thou like me, Firk?' Again, the French translation includes the stage-directions 'et des domestiques au fond' at the top of V, iv, and 'aux domestiques' in V, iv, 60, which do not appear in the English text, but actually are a very useful and clever interpretation of the spoken text.

The Notes give a wealth of information and offer some very welcome additions to the data of the OED. The French translation of the Dutch drinking-song in the note to II, iii, 45 (why is it not given in the text?) does not seem very correct. The World's Classics Edition gives a better English translation on p. 188 ('Tap eens' is in fact 'tap once', not 'draw us'). Could not 'upsolce' in this song be a printer's error for 'upsope', meaning something like 'tipsy'?

There are only few misprints: 'o'erbone' (IV, iv, 133) should be 'o'erborne', and at the bottom of p. 210 'III, i, 31' should be inserted before 'Monday'. Other minor misprints appear on pp. xi, 207, 208, 209, 219 and 221.

The publisher of the series is to be congratulated on this fine edition, which has set a good example for all coming translations in this Collection, as well as for all other countries that claim to be interested in good drama.

Rolduc.

A. H. CHR. MEERTENS.

English Traditions and Public Life. By EGERTON SMITH.
Oxford University Press. 1953. 334 pp. Export Edition 18/—.

This is a guide to the various departments of English life, including public institutions. It is intended as a companion to the study of English literature, history, law, and social life, especially among students abroad, and aims, in the words of the introduction, 'to give salient points and significant illustrations rather than the completeness of detail proper to a textbook'. In fact, it is virtually a selective encyclopedia, consisting of about a hundred articles arranged in alphabetical order. These are of necessity brief, but the compactness of the treatment enables the writer to pack into them a very large amount of information. In some cases, however, they err on the side of briefness; thus e.g. the article on Imperialism might profitably have been made a good deal longer, while that on slang is so short as to be of very little use to the foreign reader. The alphabetical arrangement makes the book handy for reference, but makes consecutive reading difficult and leads to some rather arbitrary divisions. Thus there is one article about Christian Churches in England, one about the Church of England, and another about the Established Church and Free Churches. Communism and Socialism get articles to themselves, apart from the one about Party Government, while Coroner's Inquest and Crime and Punishment are treated apart from Judges and Courts of Justice, Judicial Procedure, Law and Lawyers. The treatment is, on the whole, objective, with the exception of the section on Capital Punishment, where the writer is chiefly concerned with presenting the case for its retention, with the result that, alone of the chapters, it is already outdated.

The reverse side of the compactness aimed at is a certain dryness, and a tendency, in most sections, to avoid anything but the severely factual: little is done to explain the meaning of the traditions and institutions in question, or to point out their specific English character. That, while some of them are not very different from those existing outside England, others will be regarded with puzzled surprise by non-English readers, does not appear to have been taken into account at all. Conversely, there seems little point in including an account of the theory of Socialism and Communism: it is pretty much the same all the world over, and can hardly be news to many prospective readers anyhow.

But this is, perhaps, to be unduly critical of a work which sets out to be a reference volume rather than an interpretation. One is grateful for a book which includes

information about such a multitude of aspects of English life. To mention only a few besides the obvious ones: the army, cricket, gambling and betting, holidays, hotels, meals, the navy, racing, the preservation of open spaces, the theatre, social classes, and the Royal Air Force.

Copenhagen.

C. A. BODELSEN.

Books Received

1955

Bald's Leechbook. British Museum Royal Manuscript 12 D. xvii. Edited by C. E. WRIGHT with an appendix by RANDOLPH QUIRK. (Early English Manuscripts in Facsimile, Vol. V.) Copenhagen: Rosenkilde and Bagger. 256 pages in collotype plus an introduction of 32 pages. Large 4to. Kr. 440.— Bound in morocco Kr. 510.

1956

The Pastoral Care. King Alfred's Translation of St. Gregory's *Regula Pastoralis*. Ms. Hatton 20 in the Bodleian Library at Oxford. Ms. Cotton Tiberius B. xi in the British Museum. Ms. Anhang 19 in the Landesbibliothek at Kassel. Edited by N. R. KER. Copenhagen: Rosenkilde and Bagger. 198 pages in collotype plus an introduction. Large 4to. Price ?

English Place-Name Elements. By A. H. SMITH. (English Place-Name Society, Vols. XXV & XXVI.) Part One: Introduction; A-IW. Part Two: JAFN—YTRI. Index. Cambridge University Press. iv + 305 pp; 417 pp. 35s. net each volume.

Middle English Dictionary. HANS KURATH, Editor; SHERMAN M. KUHN, Associate Editor. Part A. 2. Ann Arbor: University of Michigan Press. 125—252 pp. \$ 3.00.

Wittenwiler's Ring and the Anonymous Scots Poem Colkelbie Sow. Two Comic-Didactic Works from the Fifteenth Century Translated by G. F. JONES. Chapel Hill: University of North Carolina Press. xii + 246 pp. Price \$ 4.50 paper, \$5.50 cloth.

Complaint and Satire in Early English Literature. By JOHN PETER. Oxford: Clarendon Press. London: Cumberlege. 323 pp. 45s. net.

Linguistic Studies in Some Elizabethan Writings II. The Auxiliary Do. By T. DAHL. (Acta Jutlandica, XXVIII, 1. Humanities Series 42.) Universitetsforlaget i Aarhus. København: Ejnar Munksgaard. 104 pp. Price: 10.00 Danish Kroner.

King Richard II. Edited by P. URE. (The Arden Shakespeare.) London: Methuen. lxxxiii + 207 pp. 18s. net.

Shakespeare's Appian. A Selection from the Tudor Translation of Appian's *Civil Wars*. Edited by E. SCHANZER. (English Reprints Series.) Liverpool University Press. xxviii + 101 pp. 6s. net.

King Lear: The Scholars and the Critics. By R. W. ZANDVOORT. (Mededelingen der Koninklijke Nederlandse Akademie van Wetenschappen, Afd. Letterkunde, N.R., Deel 19, No. 7.) Amsterdam: N.V. Noord-Hollandsche Uitgevers Maatschappij. 16 pp. Price f 1.—.

John Fletcher. The Romanes Lecture Delivered in the Sheldonian Theatre, 7 June 1956, by Sir THOMAS BEECHAM, Bart. Oxford: Clarendon Press. London: Cumberlege. 2/6 net.

Die Naturauffassung in der Englischen Dichtung des 17. Jahrhunderts. Von S. KÖRNINGER. (Wiener Beiträge zur Englischen Philologie, LXIV.) Wien-Stuttgart: Wilhelm Braumüller. 260 pp. Fl. 5.80.

Milton's Poems. Textual Editing, Glossary, and Introduction by B. A. WRIGHT. (Everyman's Library 384.) London: J. M. Dent & Sons. xlii + 479 pp. Price 7s. net.

The Life Records of John Milton. Volume IV. 1655—1669. Edited by J. MILTON FRENCH. New Brunswick, N. J.: Rutgers University Press. 482 pp. \$ 7.50.

Counterpoint and Symbol. An Inquiry into the Rhythm of Milton's Epic Style. By J. WHALER. (Anglistica, Vol. VI.) Copenhagen: Rosenkilde and Bagger. 226 pp. Price Dan. Cr. 27.50, subscribers to *Anglistica* Dan. Cr. 20. —

Errand into the Wilderness. By PERRY MILLER. Cambridge, Mass.: The Belknap Press of Harvard University Press. x + 244 pp. Price \$ 4.75.

Daniel Defoe. Leben und seltsame, überraschende Abenteuer des Seefahrers *Robinson Crusoe*. Deutsch von BARBARA CRAMER-NAUHAUS. Mit einem Nachwort von F. W. SCHULZE. (Sammlung Dieterich, Band 195.) Leipzig: Dieterich'sche Verlagsbuchhandlung. 423 pp.

The Life of Lady Mary Wortley Montagu. By R. HALSBAND. Clarendon Press: Oxford University Press. 178 pp. 18s. net.

Magazine Serials and the Essay Tradition 1746-1820. By M. R. WATSON. (Louisiana State University Studies, Humanities Number Six.) viii + 160 pp. Baton Rouge: Louisiana State University Press. Price \$ 3.00.

The Poetical Works of John Keats. Edited by H. W. GARROD. (Oxford Standard Authors.) New Edition. Oxford University Press. London: Cumberlege. xxviii + 477 pp. Price 12s. 6d. net.

Hans Andersen and Charles Dickens. A Friendship and its Dissolution. By E. BREDSORFF. (Anglistica, Vol. VII.) Copenhagen: Rosenkilde and Bagger. 140 pp. Price Dan. Cr. 25.— (subscribers Dan. Cr. 18.50).

The Victorian Heroine. A Changing Ideal 1837-1873. By PATRICIA THOMSON. Oxford University Press. 178 pp. 18s. net.

Bibliographies of Studies in Victorian Literature, 1945-1954. Edited by A. WRIGHT. Urbana: University of Illinois Press. 310 pp.

Fitzgerald's Salaman & Absal. A Study by A. J. ARBERRY. Cambridge University Press. vii + 206 pp. 25s. net.

Further Letters of Gerard Manley Hopkins. Edited by C. C. ABBOTT. 2nd edition, Oxford University Press. 50s. net.

The Formation of the Philipps Library between 1841 and 1872. By A. N. L. MUNBY. (Philipps Studies No. IV.) Cambridge University Press. xv + 227 pp. 25s. net.

German Histories of American Literature 1800-1950. By K. T. LOCHER. Seven microcards, equivalent to 268 pages of text. University of Chicago Press. \$ 2.25.

Studi Americani. Rivista annuale dedicata alle lettere e alle arti negli Stati Uniti d'America. Direttore A. LOMBARDO. Roma: Edizioni di Storia e Letteratura. 1: 1955. 316 pp. 2: 1956. 301 pp. Price L. 1200 per volume.

The Novels of L. H. Myers. By IRENE SIMON. (Langues Vivantes No. 46.) Bruxelles: Marcel Didier. 150 pp. B. Fr. 60.—

Undertones of War. By EDMUND BLINDEN. (The World's Classics.) Oxford University Press. London. Cumberlege. xvi + 366 pp. 6s. net.

The Craft of Letters in England. A Symposium by P. BLOOMFIELD and others. Edited by J. LEHMANN. London: The Cresset Press. 248 pp. 21s. net.

The Pelican Book of English Prose. General Editor: K. ALLOTT. 1: Elizabethan and Jacobean Prose, 1550—1620. Edited by K. MUIR. 2: Seventeenth-Century Prose, 1620—1700. Edited by P. URE. 3: Eighteenth Century Prose, 1700—1780. Edited by D. W. JEFFERSON. 4: Prose of the Romantic Period, 1780—1830. Edited by R. WRIGHT.

5: Victorian Prose, 1830—1880. Edited by K. and M. ALLOTT. Penguin Books. Price 3/6 each.

Seven Centuries of Popular Song. By R. NETTEL. London: Phoenix House Ltd. 248 pp. 25s. net.

Chapbooks and Garlands in the Robert White Collection in the Library of King's College, Newcastle upon Tyne. By D. S. BLAND. King's College Library Publication No. 3. 32 pp. Price 9/—.

The Chatto Book of Modern Poetry 1915—1955. Edited by C. DAY LEWIS & JOHN LEHMANN. London: Chatto & Windus. viii + 287 pp. 15s. net.

New Poems 1956. A P.E.N. Anthology edited by S. SPENDER, E. JENNINGS, D. ABSE. London: Michael Joseph. 131 pp. 12s. 6d. net.

Uncertainties and Other Poems. By JOHN PRESS. Oxford University Press. viii + 103 pp. 10/6 net.

The Harvest of Tragedy. By T. R. HENN. London: Methuen. xv + 304 pp. 25s. net.

The True Mystery of the Nativity. By J. KIRKUP. Oxford University Press. London: Cumberlege. 40 pp. 5s. net.

Changing Views of the Mind in English Poetry. By G. BULLOUGH. Warton Lecture on English Poetry, British Academy, 1955. Proceedings of the British Academy, Vol. XLI. London: Oxford University Press. 61-83. Price 3s. 6d. net.

Making, Knowing and Judging. An Inaugural Lecture delivered before the University of Oxford on 11 June 1956. By W. H. AUDEN. Oxford: at the Clarendon Press. 33 pp. Price 2/6 net.

Tarheel Talk. A Historical Study of the English Language in North Carolina to 1860. By N. E. ELIASON. Chapel Hill: University of North Carolina Press. x + 324 pp. Price \$ 5.00.

The Major in English. Edited by L. MASSIE and others. Committee on Undergraduate Programs, Arkansas Experiment in Teacher Education. June, 1956. 120 pp.

The Pronunciation of English. By D. JONES. 4th edition. Cambridge: at the University Press. xxiv + 223 pp. Price 12/6.

The Scottish National Dictionary. Volume IV. Part IV. Goun-Hair. Editor: D. D. MURISON. Edinburgh: The Scottish National Dictionary Association Ltd.

Annual Bibliography of English Language and Literature. Volume XXIV, 1943—4; Volume XXV, 1945. Edited for the Modern Humanities Research Association by A. MACDONALD and H. J. PETTIT, JR. Cambridge University Press. xv + 304; xv + 158 pp. Price 25s. each.

Annual Bibliography of English Language and Literature. Volume XXVII, 1947. Edited for the Modern Humanities Research Association by H. PETTIT and A. MACDONALD. Cambridge University Press. xv + 243 pp. 35s. net.